

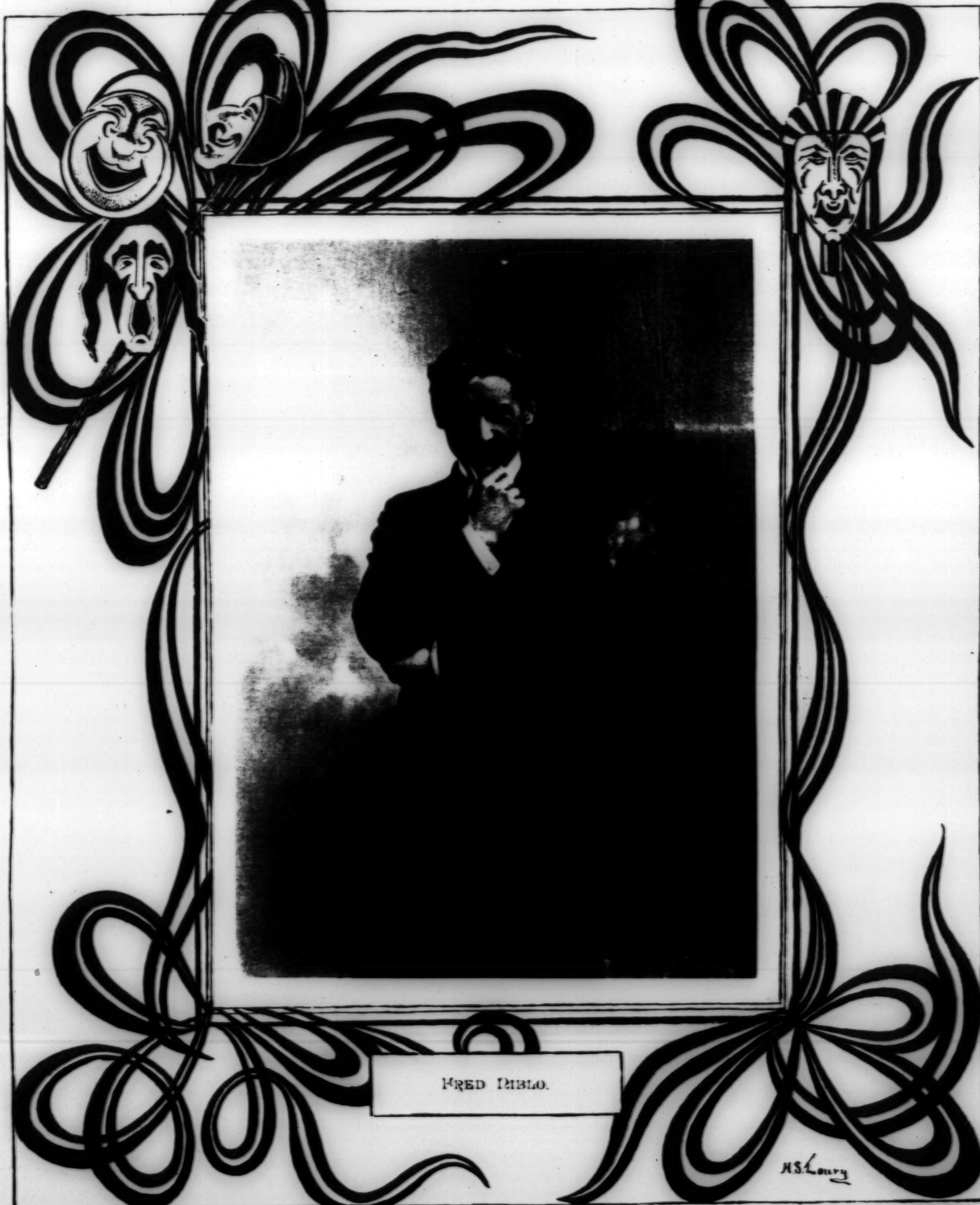
TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLII., No. 1,086.

NEW YORK: SATURDAY, OCTOBER 14, 1899.

PRICE TEN CENTS.



THE MATINEE GIRL.

We are all yacht crazy now, just as we were here crazy a week ago. Next we'll have our turn at politics, and then football dementia will set in with its accustomed force just before Thanksgiving.

As a nation we are getting a stirring up that ought to improve us in every way. Our poets, artists, playwrights and actors ought to experience a sort of reflex action that would bring out mighty throbs of talent in every department, as they say in the dry goods shop ads.

The world goes round all the time, but within the last few weeks it has taken a spurt and whizzed forward with a velocity that has left a lot of us sitting on the shores of time with our breath completely knocked out of us.

We are all wanting to get in the game and do things, just now that we have recovered from the mental stupefaction that attends elections, uprisings, strikes and the general excitement occasioned by our national pride, whether it be in a winning yacht or a winning hero.

It has been the greatest sort of sport to listen to the yachting language that has been heard all over the place since those two white-winged rivals spread their sails over the bay.

I don't want you to think that "white winged rivals" is original with me. It isn't. It's one of the things I've seen in the morning papers, besides a lot of boating lingo that sounds something like Choctaw or like golf language.

But the way we land lubbers and lubberines have caught on to yachting slang is amazing. Even the newsboys are talking about "baby jib tops" and "gaff jaws" and things, and we Matinee Girls have a new nautical touch to the way in which we hitch our tailor-made mizzen-rigged Autumn gowns.

Long ago we discovered that disease was only a microbe. Then one of those wise old guys who sit all their lives in their study chairs analyzing life through the pages of books instead of through the real people that are around them, discovered that love was only a germ, different forms varying in their style of beauty.

The germ of maternal love was a many-legged affair with an arched spine and freckles. The love a young man feels for his best girl was a sort of mottled affair with ingrowing fins, while affectionate love was a dream of a thing with speckled sides like a fresh mackerel.

I never believed this love-germ theory myself, but I am firmly convinced that patriotic enthusiasm is generated through some atmospheric magnetism that zig-zags through a crowd like an electric current having a picnic.

I hate to feel myself getting so acutely intellectual as all this, for it's difficult to be frivolous and take life in a merry tra-la-la way when you begin to realize that after all we are all only worms.

The more you get to know the more wormy you feel, and you long to live up to your reputation and to turn. And even when you've done your turn, that same hideous feeling comes that no matter what we accomplish in this life, we are only a sort of bait for future generations.

5

Recent events should do much toward the remodeling of our stage heroes. We have been treated far too long to the pale-faced young man who chases the calcium around and rolls his eyes up while he utters platitudes about himself and his doings.

Usually he does nothing, but is done by some one, the villain or the villainess, in a way that suggests that he should have a nurse or a keeper to go round with him and warn him against the wiles of the wicked world.

The adventurers in plays, when they are shorn of their patent-leather-cigarette-smoking peculiarities, are by far the most human characters in drama that we get of late.

Take that courtly old rascal, Lord Steyne, in *Becky Sharp* at the Fifth Avenue. What a delightfully real, cold-blooded, natural sort of a villain he makes.

He doesn't hiss through his teeth, or slap his boots with a riding whip, or lurk in the shadows. He's a real type of a man—a bad man—and just as real to-day as he was in the Thackeray era.

There are lots of Steynes rolling down Broadway in automobiles nowadays, and we meet them, you and I, and fail to shudder at their devilishness.

The devil is a bad lot, but, as Mark Twain says, we've never yet heard his side of the story. He certainly must possess some of the traits most marked in our good society nowadays.

6

Bernard Shaw, in *His Arms and the Man*, in which Mansfield acted so admirably, gave us a good type of a hero who wasn't too good for stage purposes but just bad enough to be human.

We have got to get away from this idea that people are either angels or devils. The all-over angel is apt to be tiresome.

Even we girls, who like to be called angels, though we wear red heels on our slippers and have our bodices cut in "V's" that make even our dressmakers' color, know that if we were as good as all that our only place would be in a museum.

So when we are reforming our stage heroes let the wave sweep over the heroines too. Give us humanity that rustles because there is another side to every one of us—the underside that crops up unexpectedly now and then and reminds us that our eyes may be on the stars but that our feet are on the earth.

7

The heroines that our playwrights have taken from novels are more apt to be the real sort than those evolved from the brains of the play-makers.

Pinero and Henry Arthur Jones have taken women too bad to accept, like Lady Windermer and Paula and lots of others with peroxide pastes, and have tried to chasten the whole picture with a good healthy death-bed scene, or some one act of self-sacrifice.

We have plenty of bad women among our stage heroines for whom the old verse might be rewritten:

When she was bad
Well, she was the limit
But when she was good
Nothing could touch her!

Real women are more complex and less surprising. And luckily our playwrights—a few of them—are coming on to the idea. Art is



DAN DALY.

creeping up—as a scene painter once said about nature when a particularly fine sunset was pointed out to him.

If Olga Nethersole will give us a Sapho that will not obtrude the voluptuousness of the part, as in *Camille*; in other words, if the too famous Nethersole kiss could be done off the stage—if we could be allowed to imagine it instead of having it made the feature of the play—we ought to get one of the stage's most interesting heroines.

But when you see Matinee Boys all about the house timing a kiss with their watches, as though it were some record-breaking feat in athletics, it gets you away from the thread of the plot.

Sapho, like *Camille*—but more than *Camille*—had many elements mixed up in her. She had a craze for light housekeeping, knew how to cook, and liked to gather wild flowers before breakfast.

The love she developed woke up something in her that we call "better nature" for want of better English. Probably it was her real nature that had been stifled and malformed and hopelessly twisted before she had left her girlhood.

Miss Nethersole is beautiful and intelligent enough and good actor enough to give us this feminine poussée café that Daudet described when he gave us *Sapho*.

But if she insists on making her a wobbly-hipped person at whose embrace the leading man shies visibly, then, alas and alack! once more we are up against it; for we'll simply be seeing a New York Sapho—a Shanleyized, lobster-fed personage—that could never be the heroine of anything but a hansom cab.

Amid the thundering echoes of the Dewey celebration and the dialect sketches of our yachting reporters, the Matinee Girl read the other day that Lillian Russell had banished herself into a twenty-two inch corset, and that Madame Calvé had arrived in New York less several pounds; or several pounds "to the bad," as I heard some one remark on the yacht the other day.

It is a question if this forced dwindling away of so much artistic excellence is desirable. It would almost seem as though we couldn't have too much of Calvé or of Lillian. When one thinks of thirty pounds of such material being

evaporated, there must be a certain sadness mingled with one's rejoicing.

How the demon of adiposity must writh, though, when he sees that he is no longer as powerful as of old!

No longer can he seize upon feminine operatic geniuses and lay his chains in layers about their necks. His reign is at an end. For after much dallying with anti-fat remedies and Kis-singen and Vichy cures, the plain truth has dawned upon us.

Simple diet, and exercise, and adherence to system in this easy programme, results in the only known cure for fatness. Reductions in weight that are caused by internal medicines have so often resulted in changing beautiful, healthy women into haggard, prematurely old, irritable females—yes, actually "females"—that it would be a genuine boon to women on the stage to have Mesdames Lillian and Emma collaborate on a volume giving actual facts as to what they had to give up and what pet indulgences they had to avoid in order to melt their too-solid loveliness in such a quick and clever fashion.

From the peaceful burg of Elmhurst comes the following:

A New York editor recently telegraphed a writer: "Can you get me a good story about Elmhurst, with photographs of actors' homes, families and interiors? Wire reply."

To which the writer replied: "Can get you Elmhurst story with photographs of homes, etc.; but doubt if they would be willing to have their interiors and those of their families photographed."

This is somewhat like what a reporter evolved. He was told to make a good domestic story about the disappearance of man from home.

So he wrote feelingly about the man who until the time of his disappearance had been wont to return from his labors each day, "to be greeted at the door by his faithful dog and his loving wife's smiling face and honest bark."

Apropos of the Empire effects in woman's dress on the stage this season, I predict that the short waist will dominate the wardrobe of women this Winter.

Nothing is prettier for the house or evening gown than these cunning little bodices.

There was a time when a woman would sooner sacrifice a tooth than give up that curve

at her waist line. That was the era of the hour glass—the tight fit—the un-sudden hip and the general crowded effect about the feminine corsage.

Nothing can be more graceful than this Josephine waist for a slender woman, and I doubt very much if even a stout woman looks any better to have her pulpliness accented by tight clothes.

We women did not march in the Dewey parade, and we didn't sail either of the yachts, and we can't have the ballot next month except for curl-papers, but we have one thing to throw up our hats for and howl with joy.

Fashion has at last allowed us to give our long suffering ribs a chance, so that our lungs can expand within them and we can breathe just like a man.

We still have to scratch matches on the under side of the mantelpiece, and when we sharpen lead pencils the litterateurs in the other world laugh until the griddles beneath them tremble, but we have shaken off the shackles of the corset string, and we are, in one respect at least, on a free and equal platform with the Tyrant Man. *THE MATINEE GIRL.*

GOSSIP.

Grace Merritt, who graduated last season from the American Academy of Dramatic Arts, was married in this city on Aug. 30 to E. W. Cook, a New York banker.

Alice Gilmore has made a hit as the widow with Leonard's *Two Jolly Rovers*.

Marie Lourme is being entertained by prominent citizens at nearly every point played in the Central States, where her tour in *A Wise Woman* continues completely successful. On Sept. 29, at Muncie, Ind., she and Frederic Murphy were guests at the Muncie Club, and the local papers printed interviews and portraits.

Irving Chauncey is playing the light comedy part in *What Happened to Jones*, No. 1 company.

Julia Hatchett, who had signed with the Sol Smith Russell company for this season, is still ill in Toronto, Canada.

May Irwin's new play, *Sister Mary*, is said to be very successful.

The Empire Theatre company will play a fortnight's engagement at the Knickerbocker Theatre, in this city, beginning on Monday in *Lord and Lady Alzy*. They will be followed by Sir Henry Irving and Ellen Terry.

Florian Peixotto, the New York artist, has completed a fine decorative painting to surmount the proscenium arch at the new Columbian Theatre, Cincinnati. It pictures the landing of Columbus.

Mrs. Leslie Carter was discharged in bankruptcy in this city last week. Her liabilities amounted to \$63,773.

Theo Bendix has gone to St. Louis, intending to locate permanently in that city.

A divorce was granted in this city last Wednesday separating Elise M. Kiralfy from her husband, Bolesky Kiralfy.

Frank Ehret, husband of Ada Dare, disappeared in this city early last week, and the police were notified. He was found subsequently in a private hospital, whither he had been taken, it was said, after being slightly injured in a carriage accident.

Jack Ward Kett and Burdette Bartram, of the Holden Comedy company No. 1, after divorce and a separation of three years, were remarried on the stage at Bowling Green, Ohio, Sept. 24.

Ouis Hurlan's engagement at the Garrick in *My Innocent Boy* will end on Saturday, having been cut from four to two weeks. Louis Mann and Clara Lipman will follow in *The Girl in the Barracks*.

Fred C. Whitney has secured from Augustin Daly's executors the American rights to *The Greek Slave*, which he will produce with Dorothy Morton in the lead.

The Cluny Gael attended Andrew Mack's performance of *The Last of the Rohans* at the Academy of Music on Thursday and presented to Mr. Mack a large floral harp.

Charles Bowers was out of the cast of Francis Wilson's *Cyrano de Bergerac* at the Knickerbocker last Thursday, being ill. His role was played by Edgar Temple.

Lillian Russell's plea for the transfer of George W. Lederer's suit against her from Brooklyn to New York courts was granted last Thursday.

Charles H. Campbell sued William H. Reynolds last week in Brooklyn to recover \$1,050, alleged to be due as salary under unfulfilled contract with the Russell Fox Be Angels company in 1897-'98. The defendant did not appear and judgment was awarded by default. The case may yet be tried.

Victor V. Vass, whistling soloist, closed with *The Spider and Fly* at Parkersburg, W. Va.

Lillian Cooley, of *The Belle of New York*, has arrived in London from Australia. She expects to make a short visit in England before returning to New York.

Alfred Dibble, father of Manager O. W. Dibble, gave a reception at his home, Westfield, Mass., on Oct. 1 in honor of Alma Chester, Miss Chester, her company and several members of the Elroy Stock company, then at Holzoye, were present.

About thirty members of *The Man in the Moon* company were entertained by the sailor men on the cruiser *Olympia* last Thursday.

Ben Hendricks, now touring in *A Yenidze* Yenidze under Arthur C. Aiston's direction, will be seen next season in a new Swedish play.

Jane Corcoran, whose excellent work was a feature of Tennessee's *Pardner*, has made a hit in *A Stranger in a Strange Land*.

An actor, who did a "trial turn" at a vaudeville house in this city one day last week, used at his vehicle the comedietta *A Happy Pair*. He interrupted the action of the play twice, and introduced a recitation of Poe's "Bells," with all sorts of eloquent effects, and the "Seven Ages" speech from *As You Like It*. The actor was formerly a tragedian, and he seemed to have made up his mind that if he was going to be a vaudevillian he would give his new audience plenty of variety.

Grant Parish sailed on Saturday for an extended trip abroad. He will write magazine articles and take special photographs of French and Russian life. Mr. Parish will undertake also a special Government mission.

IN OTHER CITIES.

BROOKLYN.

SATURDAY, Oct. 7.

Another week of the same conditions that have prevailed during the past month, and which I note your Mr. Fernberger, of Philadelphia, comments upon as existing in that city—namely, prosperity at all the vaudeville and popular price theatres, when the merit of an attraction warrants, while good business does not obtain at the high-grade playhouses, with occasional exceptions.

It now seems to be clearly demonstrated that when a play has had a phenomenally long run in New York the great bulk of theatregoers in this borough who can and are willing to pay two dollars each for seats have already crossed the river and seen the play, preferring not to wait for six months or until the following season before the play is brought over the Bridge to them. This did not prevail years ago, but with the advent of improved transit facilities it has become more and more apparent. As illustrations, take either *Secret Service* or *The Little Minister*. Again, look at the tremendous local receipts of *The Christian*, the run of which was interrupted last November at the Knickerbocker, permitting a week's engagement in Brooklyn, when it was a novelty and the subject of general discussion. For several seasons a like prosperity has attached to May Irwin's visits here, explainable on the ground that Miss Irwin limits her Metropolitan runs to one hundred performances or thereabouts. In the lower priced portions of the house though, with such attractions as noted above, it is capacity business as a rule, as is the condition of affairs in subsequent seasons when the popular price circuit here is reached, all of which seems to indicate that, with occasional and rare exceptions, the people here are distinctly suburban and will not pay high prices.

At the Montauk Mrs. Leslie Carter, after two runs in Zaza in the Garrick, aggregating 184 performances, brought the play to this borough for a fortnight's engagement. On and Off 16-21.

His Excellency the Governor certainly merited a larger patronage at the Columbia than it received. Phroso, with Odette Tyler and R. P. McLean in the lead, is the underline.

At the Bijou large attendance nightly witnessed. The Two Little Vagrants, though seen here last season on this stage, and also that of the Grand, it was gravely asserted by a local scribe who should know better that the woes of the above unfortunate were now on view for the first time in a popular price establishment. Manager Harry C. Kennedy next offers *Shore Acres*, with Hearts of Oak to follow.

Hayes and Lytton in *A Wise Guy*, their half hour skit of last year elongated into three acts, have made fun up roarings at the Grand Opera House, where delighted audiences have given unstinted applause to the enterprising work of the stars, and the clever meiosis of Joe Welch, which bristled with a lot of entirely new Yiddish conceits, also to the character interpretations of Kay E. Reeve. Joe Roberts as the bellboy scored a hit, his tall and grotesque figure, with original mannerisms, proving no mean winner. Mand Betty and Edith Murray in a coon turn laid them hard, their buck and wing dancing far discounting similar efforts on the part of the real thing. The well liked specialty of Reno and Richards was also seen and applauded. Manager Lewis Parker next offers Andrew Mack in *The Last of the Mohicans*.

Indications point to a prolonged stay of the Jaxon Opera co. at the Park Theatre. This week was divided between The Chimes of Normandy and *Il Trovatore* being selected for the next twelve performances.

Courted Into Court, with the always welcome Billy Clifford and jolly Mand Ruth, drew well at the Gayety. Manager Bennett Wilson has a bright provoker to follow in *A Wise Guy*.

At Hyde and Belmont's Fratresen Bedding introduced for the first time *Her Friend from Texas*, an enjoyable play by Will M. Crossley, which served as a fine medium for the success in exploitation of Louis Simon, who outshone his confreres and stamped himself as an artist destined to take no mean rank in the future as a finished comedian. Little Western surprised her many admirers in beginning her turn with a difficult piano arrangement of "Alice, Where Art Thou?" Though the instrument was rheumatic and troubled with occasional spring halt, Miss Western proved herself the possessor of a facile technique, playing with both expression and brilliancy. Edward M. Taylor and Edith Sinclair were entertaining in *A High Koller*, which does not give them as good opportunities as did some of their more familiar sketches. Kitty Loftus, a trifle too English for the patrons here, was undeniably pleasing. James Richmond Glourey, as usual, left his hearers in a state of collapse from excessive laughter. Mr. and Mrs. William Rodgers again presented *The Counsel for the Defense* successfully. George W. Fay, the Brothers Dunn, and Misses Murray were also in the bill. Robert Browning heads next week's list.

The Ups and Downs of Life are retold at the Lyceum for *Across the Continent*.

Manager Percy G. Williams' exhibit of talent at the Novelty Theatre numbered the Russell Brothers, Miss Gao, Caudill and Carlton, Edwin R. Lang, the Raymond Trio, Harding and Al Sid, the Marshall Quartette, and Kappa and Kappa. At the Brooklyn Music Hall the same direction has shown Harry and Sadie Fields, the Metweds, Farnum and Seymour, Harry Sedgwick, Kelly and Violette, Lafayette, Pierce and Egbert, and Charles M. Say.

At the Star Theatre Sam Devore's Own co. has presented meritorious specialties by the Newsy Quintette, Walter J. Talbot, the three Newsy Constantine "Sisters," O'Brien, O'Brien and Buckley. Manager William L. Bissell next has Kelly and Wood's Show.

On Hill's Gay Masqueraders leave the Empire to make place for Harry Morris' Twentieth Century Mands.

A Trip to Coney Island is followed at the Unique by Lillian Washburn's Indian Maidens.

Manager Bissell, of the Star, who after long preparation is about to embark in road management, announces that his Fads and Follies co. have completed preliminary rehearsals, and will open at Paterson, N. J., 16, for a tour of thirty weeks. In conversation with one of the principal stockholders of the Amphion, that gentleman assured to the writer recently that all projects that have been on contemplation at various times for the improvement of that place by means of added and direct transit facilities are now definitely abandoned. The opening of the new bridge within three years is so sure to alter all existing condition in that vicinity as to side-track the present importance of Bedford Avenue and transfer its activity a half dozen blocks eastward, which also means the turning of the Amphion site to other uses more compatible with the then changed conditions. SCHENCK COOPER.

SAN FRANCISCO.

After a vacation of two weeks the Columbia has reopened for the Winter season. Modjeska has made her re-appearance, and is with us for a limited engagement previous to setting out on an extended tour. The great Polish actress opened 25 in a historical tragedy by Clinton Sturtevant Marie Antoinette. It is a long play with a prologue, and its chief charm lies in the fact that it is historically accurate—otherwise, it is not a world-beater. The latter agony is kept up without intermission from beginning to end, from the time when Marie trips on to the stage as a young woman of twenty twenty years up to the last terrible scene. It is tragedy, pure and simple. The ringing riddle is ever present, and there is an enormous number of historical characters trotted in and out from time to time. Robert Pierre, Marat, Lafayette, the Jacobins, the Austrian Emperor, all are produced.

The scene of the drama was the offering of the Hatherly's at the Academy 2 and good business still prevails at this popular East Side playhouse. G. C. Chamberlain as A. Keene Shayler scored a hit, giving one of those clever character sketches which have made him a pronounced favorite here. William Arden presented a typical and well-sustained impersonation of Ernest Underhills. Eugene Moore played Charley Underhills with vigor and snap. Eva Taylor was excellent as Marion. Mary Emerson did clever work as Mrs. Beckman Street. Julia Blane gave fresh evidence of her astonishing versatility as Mrs. F. L. Lee, Sarah Lewis, Reginald Perrin, Captain of men, and Tom Hastings added much to the general interest of the performance, which

was given with zest and animation, and won abundant laughter and applause. The Fatal Card 9-15.

A crowded house greeted Robert B. Mantell at the Bijou 1, upon which occasion *The Dagger and the Cross*, dramatized from Joseph Hatton's novel by W. A. Tremayne, received its first presentation in this city. Although the local press criticized the play rather severely, the public received it with un concealed favor and appreciation, and while it cannot be denied that the piece is sombre and cheerless, it nevertheless absorbed the entire interest and attention of the audience, and Mr. Tremayne is to be congratulated on making a play out of such a gloomy and unfruitful theme. Mr. Mantell as Roubillac offered an exquisitely finished and dignified portrayal, and was enthusiastically applauded. The support is superior to last season's, a notable addition to the co. being W. J. Bowen, who played the role of Reuben Clegg with artistic care and intelligence. Marie Booth Russell as Francesca enacted a seemingly impossible character with great expression and feeling. Jane Courtice was very acceptable as Mary Talbot, and the work of John C. Fenton as Sir George Talbot, David R. Young as Father Lorenzo, and Blanche Moulton as Mrs. Dobie deserves mention. The production is supplied with an elaborate scenic outfit and the picturesque costumes of the seventeenth century are worn. Mark W. Hanley expresses satisfaction at the reception so far accorded the play, and the advance sale here insures good houses throughout the engagement. A Stranger in New York 8-14.

Willie Collier opened a four days' engagement at the Davidson 1 to a good house in Mr. Smooth.

The play is an excellent vehicle for the display of Mr. Collier's droll humor, and the audience was kept in continual laughter. The plot is simple, but brings about some exceedingly funny and clever situations, and the star was particularly happy in the leading role. The supporting co. is above the average, especially good work being done by John F. Ward, John B. Maher, Thomas Evans, Helen Reimer, and Louise Allen Collier. Two pretty settings were displayed in the production, which is to be commended for its clean and wholesome fun. Zorah 8-14.

Grand opera is still running strong at the Tivoli. Week 25-1 the operas were Martha and Othello. Although in its third week, there was no diminution in the enthusiasm over Verdi's opera.

A new tenor, Thomas Greene, sang the part of Lione in Martha. He has an agreeable voice, which was much liked. Ada Palmer-Walker, the Australian soprano, made her reappearance in the part of Lady Harriet, and was very satisfactory. Mary Linck was charming as Nancy the maid. Week 2 a mixed bill of comic and grand opera is advertised. A grand revival of *The Mikado* will occupy four nights. In this will be seen and heard Alfred C. Whelan, the "Hoot Men," of the Daniels co., who has been engaged as leading comedian in place of Edwin Stevens, departed. The remaining three nights of the week will be taken up with *Aida*, *Il Pagliaccio*, and *Carmen*.

The Drum Major's Daughter had a successful second week at Morosco's Grand. Rip Van Winkle 2, with William Wolff in the title-role.

The California reopens for the season 1. For the first attraction Ben Hendricks, the Swedish dialect comedian, appears in *A Yenning Gentleman*.

Sam Friedlander is not yet back from the East, but he is on his way, and reports have it that he will stir things up considerably.

Alf Ellingshouse and S. C. Mott will reopen the Alhambra toward the end of the month. A series of first-class attractions have been booked.

Charles Morrison, an old time newspaper man here, has received a message from his son, Bert Morrison, who went East a month or so ago. The young man has been engaged as leading man with Joseph Murphy, and his father is justly proud. Bert Morrison showed signs of talent when he was with the Morosco Stock co. here.

FRED S. MYRTLE.

MONTREAL.

The Alice Nielsen Opera co. presented their new opera, *The Singing Girl*, with music by Victor Herbert, libretto by Stanislaus Strange, and lyrics by Harry B. Smith, for the first time at Her Majesty's 2 before a large audience. The scene of the opera is laid in the town of Linz, Austria, in 1829. Count Rudolph, who has been crossed in love, has enacted a law by which his subjects are only allowed to make love by permission of the police. Those who do so without license are either imprisoned for life or else compelled to marry on the spot. As many of his subjects are of an amorous disposition it is necessary to say all sorts of complications arise. Count Otto, who is in search of an ideal, falls in love with Greta, the singing girl, and so also does the chief of police. To escape the importunities of the latter Greta changes clothes with her brother, and while thus disguised is caught kissing the prince's sister, and they are thereupon forced to marry. It takes the rest of the opera to unravel this tangle, but finally Count Rudolph's own sweethearts relenting, he repeals his laws and all ends happily. The libretto, without being startlingly original, is clever and bright, and after a few rough edges have been smoothed off it will be all right. The music can scarcely be praised too highly. It is in Mr. Herbert's best style, and is not only tuneful, but of a much higher order than that generally heard in comic opera. The numbers allotted to Count Otto, who is in search of an ideal, falls in love with Greta, the singing girl, and so also does the chief of police. To escape the importunities of the latter Greta changes clothes with her brother, and while thus disguised is caught kissing the prince's sister, and they are thereupon forced to marry. It takes the rest of the opera to unravel this tangle, but finally Count Rudolph's own sweethearts relenting, he repeals his laws and all ends happily. 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Farrell, manager: Chattanooga 2; medium business. Stevens' U. T. C. 7.

EFFINGHAM.—**AUSTIN OPERA HOUSE** (Edward Austin, manager): Morrison's Faust Sept. 29; good house; every one pleased. Casey's Troubles 6. Just Before Dawn 31.

MOUD CITY.—**OPERA HOUSE** (John Betts, manager): Dark.

INDIANA.

SOUTH BEND.—**OLIVER OPERA HOUSE** (James Oliver, manager): Robert B. Mantell, who is a favorite here, opened the sixteenth regular season of the Oliver to a full house Sept. 29. In the Dagger and the Cross, the play is intensely interesting, and the supporting co. an excellent one. G. A. Stryker, David R. Young, W. B. Bowen, and James Conley, the hope-holding special mention. The scene settings and costumes were very fine. Black Patti's Troubadours 6. Frank Mayo in Pudd'nhead Wilson 12. Paul Gilmore 18.—**AUDITORIUM** (H. G. Sommers, manager): The King of the Opium Ring 3 to capacity. M. J. Jordan, John Laughton, and Gertude Dion Magill were good. Willie Collier 6.—ITEMS: The People's Concert co. in vaudeville continued to play to good business. The King of the Diamond 12. Eddie Young, young South Bend Musician, left 3 for Leopold, Germany, to study. A farewell concert was given to him at the Oliver Opera House 2, at which many of his own compositions were rendered by an orchestra of thirty pieces. The theatre was crowded.

MARION.—**THE GRAND** (E. L. Kinneman, manager: Marie Lameur, supported by Frederic Murphy and a capable co., presented A Wise Woman to two of the largest houses of the season Sept. 29. The audience were brilliant and the gowns and management were good. The King of the Opium Ring 3 to capacity. The Bengar Prince was creditably presented. A Guilty Mother 7. Bentzow's Pathfinders 9-14. The Finish of Mr. Fresh 16. His Busy Day 18. May Howard 19-21.—ITEMS: Marie Lameur and Frederic Murphy were guests of honor at a reception by Mr. and Mrs. Thomas Mahaffey 28.—Francis Jones joined A Wise Woman at Madison, Ind. 25. Frederic Murphy, of A Wise Woman, spent 1 with friends here.

GOSHEN.—**IRWIN OPERA HOUSE** (Frank J. Irwin, manager): The fifth regular season at this theatre will be inaugurated 12 with Why Smith Left Home.—ITEMS: The Indiana Railway co. will provide during the season theatres in service between Goshen and South Bend, and the Auditorium and Oliver Opera House in the latter city will establish agencies here, where seat sales will be conducted for their houses. The 14 P. to Date Minstrel co., a local organization, is arranging to give a performance in the near future.

KENDALLVILLE.—**SPENCER OPERA HOUSE** (A. M. Bower, manager): Himmelin's Imperial Stock co. Sept. 29-30, to very large business. Remember the Maine 14.—ITEMS: J. C. Nugent, author of An Indian Romance, just put on by Robert Downing, received while here a number of letters and telegrams congratulating him on the success of his play. May Howard 15-19. For Himmelin's co., is continued to bed here with typhoid fever. The co. was obliged to leave him behind.

LOGANSPORT.—**BOYD'S OPERA HOUSE** (William Boyd, manager): Bentzow's Pathfinders opened for a week 2. In The Lightning Express to packed house. The Finish of Mr. Fresh 14. Sol Kussell 19. A Mixed Affair 21. Brown's in Town 25. The Bride Elect 27.—ITEM: The staff of Boyd's is as follows: William Boyd, manager; Edward Brown, treasurer; Harry McLean, stage manager; Claude Barber, assistant; Charles Solman, property man; Ted McLean, music director; Charles Elpers, chief usher.

BATFORD CITY.—**VAN CLEVE OPERA** (West St. W. L. Van Cleve, manager): The Wilson Theatre co. closed a six nights' engagement 1 to good business. Reportere: Credit Lorraine, The Signal of Liberty, Respectable People, The Mortgaged Slave, The Sea of Love, and The Middleman. A Wise Woman 2. Vitagraph 5. 6. Don't Tell My Wife 9. The Bengar Prince 10. 12-14. Remember the Maine 23. White's Faust 27. A Mixed Affair 30.

REHMONT.—**PHILLIPS OPERA HOUSE** (Murray, manager): The Girl from Chile 2. 3. 28. fair house. Bumpty Bumpty 23. good house. A Wise Woman 3. packed house. ITEM: Murray and Swisher have bought J. F. Hoblins' lease of the Phillips' opera House and took charge 1. They also have the lease on the new Gennett now in course of construction and to be finished about Dec. 1.

LAKEPORT.—**HALL'S OPERA HOUSE** (Wilbur J. Hall, manager): Bentzow's Comedy co. Sept. 25 29, presenting The Lightning Express. In La Belle Marie, Below the Zest 14, and at, Why Smith Left Home 21. The old Inventor 2. 8. 9. 10.—**LAYS OPERA** (Hot St. John Wolf, manager): Davis' U. T. C. 28. 8. 9. 10.—ITEM: Arthur C. Lay, of this city, has joined Paul Gilmore's co.

ALEXANDRIA.—**OPERA HOUSE** (Otto and Manlove, managers): Ferguson Brothers' Comedy co. Sept. 25-30 in The Lights of London, Our Boys, A Scup of Paper, A Wife's Peril, and Charlie's Aunt to fair business; performances fair. Local Minstrels 26; good business. Night Owls 3. A Guilty Mother 4. A Bell 13. Don't Tell My Wife 14. Maxwell 25.

TIPTON.—**KLEYLA THEATRE** (Ramsay and Foster, managers): The Girl from Chile 2. 3. 28. fair house. Bumpty Bumpty 23. good house. A Wise Woman 3. packed house. ITEM: Murray and Swisher have bought J. F. Hoblins' lease of the Phillips' opera House and took charge 1. They also have the lease on the new Gennett now in course of construction and to be finished about Dec. 1.

EVANVILLE.—**GRAND** (King Cobb, manager): Have You Seen Smith 2. 3. PEOPLE'S (T. J. Green, manager): Flanagan's 4-12. packed house; performances good. Human Hearts 15. South Before the War 21.—ITEM: Emmet and Lottie Gibson 22.—ITEMS: The Blue and Gray Reunion 10-14 occupies the attention of every one here. Local attractions will be seen at the Grand.

COLIBRIS.—**CHIMP'S THEATRE** (R. F. Gottschalk, manager): Marie Lameur in A Wise Woman played to a crowded house Sept. 26; excellent performance. Have You Seen Smith 2. The King of the Hill, which was in progress; play and star gave good satisfaction. Myles McCarthy in Dear Hearts of Ireland 30; moderate business. Mr. McCarthy is a sweet singer and good dancer, but the play itself has no marked originality. Scott's Minstrels 9. Captain's Mate 12. Gaskill's Comedy co. 14-19.

WATERLOO.—**BROWN'S OPERA HOUSE** (C. F. Brown, manager): Uncle Josh Sprucy Sept. 27; full house; satisfaction given. Mr. Plaster of Paris 29; poor house; good performance. A Merry Chase 4. William Owen 6. 7.—ITEM: Isabel Brattnacher gave a concert at the M. E. Church 29 to capacity.—Pearl Loomer of this city, will join the Andrews Opera co. at Bloomington 4.

LEXINGTON.—**COWAN'S OPERA HOUSE** (F. E. Cowley, manager): A Soldier of Fortune. Forget Me Not, The Bear, East Lynne, and The Widow Parting to come. Faust 1. T. C. 3. fair business. Andrews Opera co. 9. His Better Half 11.

PORTLAND.—**ATDITORIUM** (Andrews and Little, managers): Chicago Stock co. Sept. 25-30 (Fair week); presenting The Middleman, Young Mrs. Barnes, The Australian, Self Accused, The Cruiseen Lawn, and My Uncle from New York, to S. R. O.; good co.

HAMMOND.—**HOMMEL OPERA HOUSE** (T. E. Bell, manager): Don't Tell My Wife 1. S. R. O.; good performance. On the Stroke of Twelve 3. Aunt Jemima 12. The Finish of Mr. Fresh 15. The Spider and the Fly 22.

HOBKISTER.—**ACADEMY OF MUSIC** (Davidson Brothers, manager): The Bengar Prince on Sept. 25-30. The Bengar Prince, and My Wife's Husband were presented; good performances, large audiences. Don't Tell My Wife 6. Remember the Maine 18.

TERRE HAUTE.—**GRAND OPERA HOUSE** (T. W. Barthold, Jr., manager): A Stranger in New York drew fairly Sept. 28. Morrison's Faust to pleased audience 29. Ferris' Comedians opened for a week 2 to packed house, presenting Miss Jim.

NOBLESVILLE.—**WILDE'S OPERA HOUSE** (C. Curtis, manager): Season opened Sept. 27 with A Wise Woman; large and pleased audience. Paul Kaukonen 12.

BLAIZE.—**McGREGOR OPERA HOUSE** (W. H. Loney, manager): Flanagan's 4-12; big business; performance first class. Night Owls 7. A Mixed Affair 13. White's Faust 21.

WASHINGTON.—**OPERA HOUSE** (Harold Brown, manager): Flanagan's 4-12; fair audience; performances satisfactory. A Mixed Affair 7. The Pages 23.

WYOMING.—**GRAND OPERA HOUSE** (H. R. Wysor, manager): Superior 25, 26; fair house. A Wise Woman 29; crowded house; audience pleased.

ELKHART.—**BUCKLIN OPERA HOUSE** (D. B. Carpenter, manager): Don't Tell My Wife 5. Re-member the Maine 17. Schumann Concert co. 29. White's Faust 25.

INDIANAPOLIS.—**CENTENNIAL OPERA HOUSE** (W. Todd, manager): Chicago Stock co. opened for week 2 in The Middleman; business good; performances first class.

INDIANAPOLIS.—**OPERA HOUSE** (H. S. Thompson, manager): Holden's Concert co. began a week's engagement 2 in Noddy's Claim to S. R. O.; audience pleased. Andrews Opera co. 12.

INDIANAPOLIS.—**WIMSEY'S THEATRE** (Guy M. Himes, manager): Flanagan's 4-10 pleased a large house Sept. 30. Have You Seen Smith 6.

WABASH.—**HARTER'S OPERA HOUSE** (J. M. Hart, manager): Chicago Stock co. opened the second week 2 in The Middleman; business good; performances first class.

INDIANAPOLIS.—**OPERA HOUSE** (Charles W. Todd, manager): Chicago Stock co. opened for week 2 in The Middleman; business good; performances first class.

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presented by good co., opened to good house 2. The World Against Her 12-14.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Elroy Stock co. 2-7 opened to 340 paid admissions. Repertoire: The White Squadron, The Land of the Midnight Sun, An Actor's Romance, Northern Lights, The Midnight Alarm, The District Fair, and The Police Minstrel. A Wild Goose Chase 2. The French Maid 10. A Colonial Girl 13. Faith 12. Graham's Specialty co. 13. Other People's Money 16. The Rising Generation 18.—BURBANK CASINO (George A. Burbank, manager): A Wise Guy Sept. 20; performance first class; poor business. Howe's Moving Pictures 4; packed house. Dexter O'Neil Stock co. 9-14.

WALTHAM.—PARK THEATRE (J. Arthur Burke, manager; Patrick and Rengier, lessees): Thatcher's Minstrels Sept. 30; crowded house. Blue Jeans 2; large and enthusiastic audience. Joseph Greene 9-10. The King of the Opium Ring 17. The Heart of Maryland 12. The Sunshine 13. The Colonial Girl 13. Faith 12. Graham's Specialty co. 13. Other People's Money 16. The Rising Generation 18.—BURBANK CASINO (George A. Burbank, manager): A Wise Guy Sept. 20; performance first class; poor business. Howe's Moving Pictures 4; packed house. Dexter O'Neil Stock co. 9-14.

WATKINSON.—PARK THEATRE (J. Arthur Burke, manager; Patrick and Rengier, lessees): Thatcher's Minstrels Sept. 30; crowded house. Blue Jeans 2; large and enthusiastic audience. Joseph Greene 9-10. The King of the Opium Ring 17. The Heart of Maryland 12. The Sunshine 13. The Colonial Girl 13. Faith 12. Graham's Specialty co. 13. Other People's Money 16. The Rising Generation 18.—BURBANK CASINO (George A. Burbank, manager): A Wise Guy Sept. 20; performance first class; poor business. Howe's Moving Pictures 4; packed house. Dexter O'Neil Stock co. 9-14.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager; Frankie Carpenter co. closed a big week Sept. 30. She McAllister co. opened 2 for a week to capacity. Repertoire: The Man-o'-War's-Man, Southern Crimes, The Fire Patrol, Shares of Sin, Nobe, Under Sealed Orders, Slaves of Sin, Nobe, What Happened to Bonies, and Escaped from Sing Sing. The Christian 9, 10. Sporting Life 11. Mile 12. A Colonial Girl 13. The Sunshine of Paradise Alley 14.

WORCESTER.—THEATRE (Felix R. Wendt, manager): A packed house applauded The Devil 2. In the occasion being the benefit of the local Elks. Although the receipts were large, the expenses kept pace with them, and the lodge came out exactly even—not a dollar profit nor a dollar loss. The Bostonians fare less prosperously than usual, as their selection, Bob Hoy, is worn out here. Blue Jeans drew fairly 3, 4. A Hot Old Time 10, 11.

TURNER'S FALLS.—OPERA HOUSE (Thomas L. Lawler, manager): Howe's Moving Pictures pleased a good audience Sept. 30; What Happened to Jones 2; large and excellent audience. A Hot Old Time 6. The Contessa 9. The Christian 17. Jack in the Box 20. COLLEGE OPERA HOUSE (Fred Collier, manager): A Wild Goose Chase 5. Faith 19. Kidnapped in New York 26. Under Two Flags 31.

BOLYOKE.—OPERA HOUSE (R. L. Potter, manager): The Christian Sept. 20; crowded house; splendid performance. Blue Jeans 5; fair business. Adolph Philip 6. The King of the Opium Ring 7. Zeal 11.—**EMPIRE** (T. F. Murray, manager): Elroy's Stock co. closed a week 20; large attendance. Go-Who-Go Mohawk 24; small houses. Daughters of the Poor 5-7.

LOWELL.—OPERA HOUSE (Fay Brothers and Bedford, managers): The Bride Elect 2; good house. On and Off 3. The Rising Generation 4, 7. Mile 9. Thatcher's Minstrels 9. The Christian 10. Mile 11.—**MUSIC HALL** (W. F. Boddy, manager): The Knickerbockers 2-4; large houses. Victoria Burlesques 5-7. Go-Who-Go Mohawk 24; small houses. Daughters of the Poor 12-14.

FITCHBURG.—WHITNEY OPERA HOUSE (Spinner and Oldfield, managers): The Bride Elect 2; good house. Charity 3. The Brother's Daughter, The Land of the Living, East Lynne, and Oliver Twist were given 28-30. The Span of Life 2; good business. A Temperance Town 4; satisfaction to a full house. She-McAllister co. 9-14.

GLoucester.—CITY HALL (Lothrop and Tolson, managers): Manhattan Stock co. 2-7 opened to good business. Repertoire: The Boy Avenger, The Lights of Gotham, Our Irish-American Cousin, Down the Slope, The Dark Side of Life, and Dad's Boy. The Sunshine of Paradise Alley 11. She-McAllister co. 16-21.

NEW BEDFORD.—THEATRE William R. Cross, manager: The Heart of Maryland drew a large audience 3. A Temperance Town (benefit of F. P.) 5; packed house. On and Off 7. Mile 10. Comedy co. 9-14. The Circus 10. A Hot Old Time 17. What Happened to Jones 19. Mile 21.

MARLBOROUGH.—THEATRE (F. W. Riley, manager): Blue Jeans Sept. 22; excellent business; audience pleased. Thatcher's Minstrels 27; good house; satisfaction given. A Colonial Girl 2; the performance; small house. The Heart of Maryland 6. Boston Ideal Stock co. 9-14.

LEEDSMINSTER.—TOWN HALL AND OPERA HOUSE (G. E. Sanderson, manager): The Christian Sept. 20 was the opening attraction of the season, and did big business. The Bride Elect 30; light

WESTFIELD.—OPERA HOUSE (Clinton C. Chapman, manager): Howe's Moving Pictures 3 pleased a fair audience. Daniel Sully 4. In O'Brien the Contractor; fine attraction; light house.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): A Colonial Girl Sept. 20; good house. Frankie Carpenter Repertoire co. 2-7. Jonah and the Whale 9. The Christian 11, 12. Sporting Life 14.

GARDNER.—OPERA HOUSE (F. R. Edgell, manager): The Span of Life 3; full house; audience pleased. Thatcher's Minstrels 12.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): The Heart of Maryland 5. A Temperance Town 10. Maude Hillman co. 16-21.

TAUNTON.—THEATRE (Gilbert Padelford, manager): Thatcher's Minstrels 2; fair house; specialty good.

MICHIGAN.

GRAND RAPIDS.—POWERS' GRAND (G. Stahr, manager): Hoy's A Team Street performed a good audience Sept. 21. In the cast were one old friend, Katie Putman, and a capable lot of comedians. Wilbur Opera co. opened 25-30, had large houses throughout the week. Marion Manoil was unable to appear part of the time. West's Minstrels 2.—**GRAND** (O. Stahr, manager): The Great Northwest 21-22; excellent business. On the Savanna River 24-25 received the usual excellent reception. On the Streets of Twelve 1. Business of the Sixth 2.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Marks Brothers did phenomenal business their first week Sept. 25-30. Plays: Paradise Regained, The Diamond Robbery, Jerry the Tramp, The Rose of Kerry, East Lynne, and The Major's Bride. Second week opened to very large business. A Hot Old Time 12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): The King of the Opium Ring 4; crowd audience; fair business. White's 9-10. Pudd'nhead Wilson 12. Wilber Opera co. 9-24.

GRAND OPERA HOUSE (Lee Getoor, manager): Nights Owls 2; large audience pleased. Marks Brothers co. 9-14.

COLDWATER.—TIBBETTS OPERA HOUSE (John T. Jackson, manager): Robert B. Mantell in The Dagger and the Cross drew a fine audience Sept. 25. White's Faust 2. The Finish of Mr. Fresh 9. Anderson Theatre co. 16-21.

SAGINAW.—ACADEMY OF MUSIC (J. H. Dayhoff, manager): How Hopper Was Side Tracked 20. Billie and Mack in Finigan's Ball 22; large audience. They are now favorite here. Pudd'nhead Wilson 4. Skipped by the Light of the Moon 5. West's Minstrels 6. The King of the Opium Ring 7.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Devil's Auction to S. R. O. Sept. 22; best of satisfaction. Will's Collier in Mr. Smooth 30; the attraction; light business. West's Minstrels 4; top-heavy house. Skipped by the Light of the Moon 8. What Happened to Jones 10.

ANN ARBOR.—ATHEEN THEATRE (Dean M. Edwards, manager): The Finish of Mr. Fresh 20; to a decent small house. Minnesota's Imperial Stock co. 2-7. Aunt Jemima 9.—ITEM: Robert M. Edwards of For Her Sake, was here last week, visiting friends.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Mahara's Minstrels Sept. 20; pleasing performances; fair house. Pudd'nhead Wilson 4. Skipped by the Light of the Moon 6. Shannon of the Sixth 11.

POWAWIAC.—BECKWITH MEMORIAL THEATRE (W. H. Leckey, manager): Robert B. Mantell in The Dagger and the Cross Sept. 25; good house; best of satisfaction. On the Stroke of Twelve 6. Faust 16. Bryan's Comedians 23-25.

JACKSON.—ATHENAEUM (H. J. Porter, manager): White's Faust 29; fair business. West's Minstrels 3 pleased a large house. On the Stroke of Twelve 5. Pudd'nhead Wilson 6. For Her Sake 9.

PORT MURON.—CITY OPERA HOUSE (G. T. Bennett, manager): The Finish of Mr. Fresh Sept. 29; to top-heavy house; poor performance. Mahara's Minstrels 2; poor house and performance.

SALT ST. MARIE.—SOO OPERA HOUSE (William K. Cook, manager): My Friend from India Sept. 25; fair house; good performance. Aunt Jemima 28. canceled. On the Stroke of Twelve 12.

CHARLOTTE.—THOMAS OPERA HOUSE (Nauman and Steiner, managers): Munro and Mack in Flannigan's Ball Sept. 21 pleased a large house.

ALPENNA.—MALZET OPERA HOUSE (John C. Comfort, manager): White's Faust 22, 23 to capacity; satisfactory performance.

HOUGHTON.—ARMORY OPERA HOUSE (C. V. Hendrickson, manager): Shepard's Minstrels 4.

OWOSO.—SALISBURY'S OPERA HOUSE (C. E. Foss, manager): The Finish of Mr. Fresh 5.

CALI MFT.—ITALIAN HALL (John D. Coddby, manager): My Friend from India Sept. 27; large audience. Shepard's Minstrels 5, 6.

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MUSKEGON.—OPERA HOUSE (Cayan and McCraft, managers): Wilbur Opera co. 2-7.

MINNESOTA.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Joshua Simpkins Sept. 27; good attraction, breaking house record for attendance. Under the Dome 6. Mr. Plaster of Paris 12. Two Married Men 25. Boston Lady Orchestra 27.—**WASECA OPERA HOUSE** (A. D. Goodman, manager): Webster Comedy co. in A Runaway Wife and An Irishman's Troubles 29, 30; poor business.

DULUTH.—LYCEUM (E. Z. Williams, manager): Mistakes Will Happen Sept. 25; good business. My Friend from India 28; large and pleased audience. Grand Opera co. in Paul Jones and Wang 29, 30; good business; performances satisfactory.

AUSTIN.—OPERA HOUSE: Scott's Minstrels Sept. 23; large and pleased audience. Under the Dome pleased a small house 29. Noble Theatre co. 9-14.

MINNESOTA.—THEATRE (A. H. Davis, manager): E. W. Phelan co. presented Forgiven, Held by the Enemy, A Slave of the Car, Captain Swift, Monte Cristo, Mafu's Audley's Secret, A Southern Romance, and A Marriage of Convenience to good business. Sept. 25-30. George W. Wilson co. opened for week to S. R. O. 2 in A Social Outing; repertoire also includes Your Uncle Dudley, The Governor, The Messenger from Jarvis Section, A Parlor Romance, Harbor Lights, Two Christmas Eve, and A Runaway Match. Frankie Carpenter co. 9-14.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): A Colonial Girl Sept. 27 gave satisfaction to a large house. Mile 212; fair house; co. good. A Temperance Town 3; good house. The Corsair Pageant Stock co. 9-14.—**PARK THEATRE** (Orlando A. Court, manager): The Hill's English Folly 10. The Devil's Comedy 11. Victoria 12. Burlesques 2-4 pleased good houses. Go Won Go-Mohawk 5. George W. Wilson co. 9-14.

LA CONOMIA.—MOULTON OPERA HOUSE (I. M. Correll, manager): A Temperance Town 2 gave satisfaction to good house. Sunshine of Paradise Alley 6. Yale Brothers co. 16. Fabio Romani 21.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Colonial Girl to fair business 2. City Sports 9, 10.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Waite's Stock co. closed a very successful engagement Sept. 30. The Christian 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Sunshine of Paradise Alley 3 to small house; performance fair.

NEW HAMPSHIRE.—THEATRE (A. H. Davis, manager): Season will open 7 with Richards and Pringle's Georgia Minstrels. The Heart of Chicago 23.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Edward Piper, manager): A Yessus Yentlemen Sept. 25; good performance; large house. Ellicott co. 2-7.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): E. W. Phelan co. presented Forgiven, Held by the Enemy, A Slave of the Car, Captain Swift, Monte Cristo, Mafu's Audley's Secret, A Southern Romance, and A Marriage of Convenience to good business. Sept. 25-30. George W. Wilson co. opened for week to S. R. O. 2 in A Social Outing; repertoire also includes Your Uncle Dudley, The Governor, The Messenger from Jarvis Section, A Parlor Romance, Harbor Lights, Two Christmas Eve, and A Runaway Match. Frankie Carpenter co. 9-14.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Howling the Wind Sept. 25-27. On the Wabash 28-30 was well received by the houses. Wilbur-Kirwin Opera co. 2-7 to big business. A Soldier of the Empire 9-11.

LYCEUM THEATRE (A. E. Wolff, manager): Treasury of the Wells 27; good house. Sol Smith Russell 28; good staid house. Jonah and the Whale to light business 5, 6. Anna Held 9-11.

AMSTERDAM.—OPERA HOUSE (George McFadden, manager): Lewis Morrison in Frederick the Great attracted a good audience Sept. 25. The title-role was very cleverly performed, and co-support strong. George Gordon Platt, Florence Roberts, and Scott Henry were particularly good. The scenic effects were fine. Next Door delighted a large upper house 30. McFadden's Row of Flats 5. Sow the Wind 6. The Good Mr. Best 7. The Katzenjammer Kids 12.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): The Turtle Sept. 29; crowded house; well received. Waite's Comedy co. opened 2 for a week to S. R. O. co. strong and mounting hand.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Colonial Girl to fair business 2. City Sports 9, 10.

DOVER.—CITY OPERA HOUSE (George H. Demerit, manager): Waite's Stock co. closed a very successful engagement Sept. 30. The Christian 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): The Sunshine of Paradise Alley 3 to small house; performance fair.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Joshua Simpkins Sept. 20; big business; co. good. The Devil's Comedy 21. The Corsair Pageant Stock co. 9-14.

LA CONOMIA.—MOULTON OPERA HOUSE (I. M. Correll, manager): A Temperance Town 2 gave satisfaction to a large house. Sunshine of Paradise Alley 6. Yale Brothers co. 16. Fabio Romani 21.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Jefferson Comedy co. Sept. 29 gave fine audience. Sunshine of Paradise Alley 6. Yale Brothers co. 16. Fabio Romani 21.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Sunshine of Paradise Alley 3 to small house; performance fair.

NEW YORK.—LYRIC THEATRE (H. P. Soulier, manager): Sunshine of Paradise Alley 4. The Devil's Comedy 5. The Corsair Pageant Stock co. 9-14.

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business. Regular season will open 11 with Vogel and Deming's Minstrels.

OXFORD.—CITIZEN'S OPERA HOUSE (Harry Low, manager): The American Girl Sept. 25; crowded house; audience pleased. Gordon's Minstrels 26 did not open. The Sleeping City 14.

WATERPORT.—CITY OPERA HOUSE (E. M. Gates, manager): Sowing the Wind 2. The Real Widow Brown 10. The Little Minister 11. Matchmaker's Mistake 12.

CORTLAND.—OPERA HOUSE (Wallace and Gilligan, managers): The Sleeping City Sept. 25 gave satisfaction. Kennedy Players 5. T. Williams Stock co. 12. 14. Next Door 16. A Matchmaker's Mistake 18.

CORNING.—OPERA HOUSE (H. J. Storch, manager): Morrison's Faust 30; S. R. O. The Stowaway 25; small house. The Good Mr. Best 14. Bert Coote 17.

MEDEA.—OPERA HOUSE (Cooper and Hood, managers): The Sleeping City Sept. 25; good house. Vogel and Deming's Minstrels 10. A Country Merchant 15.

TICONDEROGA.—UNION OPERA HOUSE (F. F. Lester, manager): The Real Widow Brown Sept. 25; good house for a rainy night; performance good. A Country Merchant 5.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): The Sleeping City Sept. 25; large audience; satisfaction given. The Colonel and I 4; big house. Next Door 18.

KINGSTON.—OPERA HOUSE (C. W. Du Bois, manager): The Turtledove drew a large audience 26, 28. A fair sized audience saw "Way Down East" 2; performance excellent.

FISKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): The American Girl gave satisfaction to a fair house 2. The Katzenjammer Kids 10. Stevens' T. C. 13.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): The Prodigal Father Sept. 26; good business; audience pleased. Gilmore's Band 7 canceled.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Bathsheba, manager): Season will open 4 with The Cherry Pickers.

OGDENSBURG.—OPERA HOUSE (Charles R. Hubbard, manager): A Contented Woman Sept. 28; co. good; large house. Kennedy Players 9-14.

MIDDLETONVILLE.—CASINO THEATRE (Odele Hartway, manager): Way Down East Sept. 20; S. R. O.; best of satisfaction. The Prodigal Father 10.

LOCKPORT.—HOIGE OPERA HOUSE (W. B. Leach, manager): Shore Acres Sept. 29; big business. Sowing the Wind 5. Vogel and Deming's Minstrels 9.

ELLENVILLE.—MASONIC THEATRE (E. H. Munton, manager): San Francisco Minstrels 4; fair house; co. good.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Shore Acres Sept. 28; fine co. S. R. O. A Hot Old Time in Dixie 5.

OLEAN.—OPERA HOUSE (W. M. Wagner, manager): Faust 3; S. R. O. Because She Loved Him So 7.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Nat. Gray, manager): Barlow Brothers' Minstrels Sept. 27; good business; performance satisfactory. Night Owls 3.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Lee, hypnotist Sept. 26-30; large business. Washburn's Minstrels 10.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Washburn's Minstrels 6, 7.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): The Mysterious Mr. Bugle 2.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): A Black Sheep Sept. 23; receipts \$467. When Men de Vere was the favorite; on well balanced. Mistakes Will Happen 2. My Friend from India 4. A Roaring 20's 16. A Roaring 20's 18. Romance of Coon Hollow 21.—ITEM: Manager Walker states that business at all his theatres is twenty-five per cent. better for September. 1899, than for the same month last year.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Mistakes Will Happen delighted a large house Sept. 28. My Friend from India 4. Grand Opera co. 9. In Old Kentucky 12. Romance of Coon Hollow 20. The Girl from Chile 24. Mr. Plaster of Paris 26.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): You Tomson Sept. 20; good house. Arthur Tomson at You Tomson was the best ever seen in the character here.

JAMESTOWN.—OPERA HOUSE (W. Secombe, manager): My Friend from India 7.

OHIO.

TOLEDO.—VALENTINE THEATRE (L. M. Boden, manager): Otto Klivens, business-manager; Puddin'head Wilson to good business Sept. 20, 30. Mr. Mayo's co. is the same as last season, with one exception. Adelaide Fitz Allen playing the part of Roxy, in place of Ada Dwyer. The Spider and the Fly 3 showed a good many signs of wear and antiquity; fair audience. See Stevens' T. C. 17. Band 18, 19. Gilmore's Band 20.—ITEM: Manager Walker states that business at all his theatres is twenty-five per cent. better for September. 1899, than for the same month last year.

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LOCKPORT.—HOIGE OPERA HOUSE (W. B. Leach, manager): Shore Acres Sept. 29; big business. Sowing the Wind 5. Vogel and Deming's Minstrels 9.

ELLENVILLE.—MASONIC THEATRE (E. H. Munton, manager): San Francisco Minstrels 4; fair house; co. good.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Shore Acres Sept. 28; fine co. S. R. O. A Hot Old Time in Dixie 5.

OLEAN.—OPERA HOUSE (W. M. Wagner, manager): Faust 3; S. R. O. Because She Loved Him So 7.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Bathsheba, manager): Season will open 4 with The Cherry Pickers.

OGDENSBURG.—OPERA HOUSE (Charles R. Hubbard, manager): A Contented Woman Sept. 28; co. good; large house. Kennedy Players 9-14.

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WELLSVILLE.—BALDWIN'S THEATRE (E. A. Bathsheba, manager): Season will open 4 with The Cherry Pickers.

OGDENSBURG.—OPERA HOUSE (Charles R. Hubbard, manager): A Contented Woman Sept. 28; co.

P. Way, manager): Sun's Minstrels Sept. 20; appreciative audience. Boy from Boston 10.

NORTH EAST.—**SHORT'S OPERA HOUSE** (F. C. Beecher, manager): Si Plunkard Sept. 27; big house; entire satisfaction.

DANVILLE.—**OPERA HOUSE** (F. C. Angie, manager): The Sleeping City 7. Daniel Boone 10. Sun's Minstrels 17.

PITTSSTOWN.—**MUSIC HALL** (C. C. King, manager): The Colonel and I Sept. 30 failed to please a fair house. The Prodigal Father 14.

POTTSSTOWN.—**GRAND OPERA HOUSE** (Grant M. Keene, manager): Twentieth Century Comedians 12.

JEANNETTE.—**BYER THEATRE** (R. G. Curran, manager): Little Trice 2; a fair house. Sept. 29; co-fair. Those Heavenly Twins 4. Si Plunkard 7.

CHARLESTON.—**COYLE THEATRE** (J. W. Gayle, manager): Little Trice 6. The Hustler 12.

MOUNT PLEASANT.—**GRAND OPERA HOUSE** (J. R. Goldsmith, manager): Little Trice 8.

MILTON.—**OPERA HOUSE** (A. J. Blair, manager): The Sleeping City 5; big house; audience pleased.

ROHDE ISLAND.

WOONSOCKET.—**OPERA HOUSE** (Josh E. Ogden, manager): The French Maid Sept. 23; good house. The Rising Generation 26; fair house. The Bride Elect 27; fair house; deserved a much larger one. The Heart of Maryland 29; S. R. O.; every one delighted. Corso Payton Stock co. 2-7; in Woman Against Woman. The Runaway Wife. The Banker's Daughter. For His Sake. Alone in London. The White Families of Virginia. The Empress of the White Slave. A Complicated Case. and Eagle's Nest to large business. The King of the Opium Ring 11. Jack and the Beanstalk 13. Jonah and the Whale 14.

WESTERLY.—**BLIVEN'S OPERA HOUSE** (C. R. Bliven, manager): The Empire Stock co. closed a week's engagement Sept. 30, giving satisfaction to good sized houses. Repertoire: The Stowaway. Heart of the Klondike. Captain Racket. The Burglar. Fallen Among Thieves. The Great Monopoly. In the Toil, and On the Bowery. Thatton's Minstrels 3 pleased a packed house. Daniel Sully 18.

PAWTUCKET.—**OPERA HOUSE** (William E. White, manager): U. S. C. Sept. 28-30; good attendance; audience pleased. Thomas E. Shee 2-7. In the Man o' Wars. Man, Dr. Jekyll and Mr. Hyde. Slaves of Sin, and Sidney Carton; crowded houses delighted. The World Against Her 9-11.

RIVERPOINT.—**THORNTON'S OPERA HOUSE** (G. H. Thornton, manager): Barney Gilmore in The Man to a large and pleased audience Sept. 30. Roberts-Harper 5. Graham's Specialty co. 7.

SOUTH CAROLINA.

CHARLESTON.—**ACADEMY OF MUSIC** (Charles W. Keogh, manager): Peters Comedy co. Sept. 28-30 to fair business. Fielder 2-3; co-fair. audience pleased; full house, first night. The Mysterious Mr. Bugle 2. Charles Coghlan 10. The Turtle 15.

SPARTANBURG.—**OPERA HOUSE** (Max Greenwald, manager): The Mysterious Mr. Bugle 3; fair house; excellent performance. The Night Owls 6. Washburn's Minstrels 20. My Friend from India 24.

SOUTH DAKOTA.

WATERTOWN.—**NEW GRAND OPERA HOUSE** (G. A. Briggs, manager): Haywood's Celebrities Sept. 28, 29; fair business; pleased audience. Special mention: full house, first night. The Mysterious Mr. Bugle 2. Charles Coghlan 10. The Turtle 15.

CHARLESTON.—**OPERA HOUSE** (Max Greenwald, manager): The Mysterious Mr. Bugle 3; fair house; excellent performance. The Night Owls 6. Washburn's Minstrels 20. My Friend from India 24.

TENNESSEE.

MEMPHIS.—**GRAND OPERA HOUSE** (Thomas J. Boyle, manager): A Social Highwayman, as presented by the Hopkins' Stock co. Sept. 25-26; was the most successful play yet put on. Frederick Julian was especially well received. The bill included the German Sister, Charles Vance, and the Columbian Four. Christopher Jr. 2-7; drew large houses. Frederick Julian, Fred. Montague, and Floy Crowell received merited applause. The vanderbilt bill included Mandie Courtney, The Nawas, and Emma Emerson, and Runnions. The Ensign 9-14.—**LYCEUM THEATRE** (Frank Gray, manager): Season opened Sept. 22 with Al. G. Field's Minstrels to capacity. The engagement was for 22-24. Have You Seen Smith a poor farce, did not please a large audience 26. Herrmann the Great canceled 27. 28. Romeo and Juliet (local) 28, 29. Much praise is due Beside Miller and Leonard Norton in the title-roles, and Grace Llewellyn as distress. The Sidewalks of New York 2, 3, to poor business. Ensemble 8-12.—**AUDITORIUM** (John H. Strohwey, manager): Beside Pickens 2-7. The Sidewalks of New York 2-10; poor business. Mahara's Minstrels 5.

CHATTANOOGA.—**NEW OPERA HOUSE** (Paul R. Albert, manager): Mile. Phil Sept. 23; large audience; fine performance. George W. Monroe in Mrs. O'Shaughnessy 27 to good house; performance fair. The Purple Lady 28; large audience; fine performance. Have You Seen Smith pleased a small house 29. The Mysterious Mr. Bugle 3; small audience. Sliders and Bouncers 6, 7. The Sidewalks of New York 8.

KNOXVILLE.—**STAUB'S THEATRE** (Fritz Staub, manager): The Mysterious Mr. Bugle to small audiences Sept. 28, 29; performance excellent. Have You Seen Smith 30; fair house pleased. Ex-Governor Robert L. Taylor lectured on Love, Laughter, and Song to large and appreciative audience. 2. Mildred and Bouncers 4, 5.—ITEM: The Canton Carnival co. with their "World's Fair Midway" will appear here. Carnival Week 9-14; under management of the Elks.

NASHVILLE.—**GRAND OPERA HOUSE** (Thomas J. Boyle, manager): Boyle Stock co. in Custer's Swift, 2-7; opened to large business. Charles T. Aldrich, the Boston-Bunkie Trio, and Till's Marionettes were in the vanderbilt numbers. Faust 9-14.—**THE VENDOME** (W. A. Sheets, business-manager): The Purple Lady Sept. 27; fair houses. Have You Seen Smith 28; light business. The Telephone Girl 2, 3; pleased well filled house. The Sidewalks of New York 6, 7.

CLARKSVILLE.—**ELDER'S OPERA HOUSE** (Joseph T. Wood, manager): A Mixed Affair missed connection with the Bowery and did not appear Sept. 27. Various Comedy co. 9-14.

BRISTOL.—**HARMELING OPERA HOUSE** (Hedrick and Gannon, manager): Mildred and Bouncers 2; good business. Barlow Brother's Minstrels 11.

TEXAS.

GALVESTON.—**GRAND OPERA HOUSE**: Richards, Pringle's, Russo and Holland's Minstrels enjoyed good business Sept. 20-21; downtown contributing the greater part of the patronage as usual.—ITEM: The uncertain condition of affairs as to coming attractions remains unchanged, owing to the continued quarantine against New Orleans. An early improvement is hoped for, however, as weather conditions seem to favor the resumption of theatricals at no distant date.

N. RHODE ISLAND.—**SAN ANTONIO.**—**GRAND OPERA HOUSE** (Dave Wiss, manager): Manhattan Stock co. in The Chain of Evidence. The Lightning Rod Agent. The Old Inventor. Below Zero. The Blacksmith's Daughter. La Creole. The Two Orphans. East Lynne and Cinderella Sept. 24-30; fair performances; drew fairly. Russo and Holland's Minstrels 8. How Smith Met Jones 9. At the New Coney Island 10. Clay Clement 11. The Purple Lotus 12. George W. Moore 13.

WACO.—**THE GRAND** (Jack Schwartz, manager): Regular season will open 7 with Herrmann the Great. A Bachelor's Honeymoon 9.—ITEM: Allen's New Orleans Minstrels will appear here under canvas 2. Charles F. Thompson, of Chicago, has secured the contract for painting the scenery and drop curtain for the new Auditorium.

HOUSTON.—**SWEENEY AND COOMBS OPERA HOUSE** (Greenwall Theatrical Circuit Co. lessee and manager; E. Bergman, business-manager): Richard and Pringle's Minstrels to big business Sept. 29. Nothing definite as to future attractions on account of quarantine.

SHERMAN.—**OPERA HOUSE** (Ellsworth and Bonta, manager): The Sidewalks of New York Sept. 21 canceled by reason of quarantine regulations throughout the State, which bid fair to derange all bookings again this season. Richards and Pringle's Minstrels 20.

AUSTIN.—**HANCOCK OPERA HOUSE** (George Walker, manager): Season was to have opened Sept. 16 with Have You Seen Smith, but co. failed to appear account of quarantine. House will now open 6 with Have You Seen the Great.

HENRIETTE.—**CARVER OPERA HOUSE** (W. J. Schaefer, manager): Season will open 6 with Side-Tragedy.

FORT WORTH.—ITEM: A. G. Allen's New Orleans Minstrels gave two performances under a tent Sept. 27, 28; to large audiences; entertainment good.

TERRELL.—**BRIN'S OPERA HOUSE** (S. L. Dey, manager): Rio Grande, amusics; B. P. O. E. opened the season to a full house Sept. 28.

GAINESVILLE.—**OPERA HOUSE** (John A. Hullin, manager): Elvira Sensation co. Sept. 13, 14. The Purple Lady 17. Russo and Holland's Minstrels 21.

W'KINNEY.—**HEARD'S OPERA HOUSE** (Finger and Decker, managers): Krause and Taylor co. 27. Side-Tragedy 17. The Bells 17.

ABILENE.—**LYCEUM THEATRE** (Batjer and Sanderson, managers): Dark.

DENTON.—**GRAHAM OPERA HOUSE** (Neely and Mounts, manager): Side-Tragedy 7.

EL PASO.—**MYAR'S OPERA HOUSE** (Samworth and Cassidy, manager): Grimes' Cellar Door 7.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE**: Season opened 2 with Hotel Topy Turvy.—NEW

A MELODRAMATIC SENSATION

THE BOWERY AFTER DARK

BY ACTON E. KELLY.

A Sensational Melodrama, depicting life on the most prominent thoroughfare in the Great Metropolis. Equipped with *Special Scenery*, New and Novel Paper from the H. C. Miner Lith. Co., and a strong cast of 16 people including

CHUCK CONNORS, THE MAYOR OF CHINATOWN.

Season opens Oct. 26. Managers with good open time write or wire,

DEFINA AND WOODS, Proprietors.
WILLIAM H. WILSON, Treasurer.

A. H. WOODS, Business Manager,
105 E. 14th St., N. Y.

A Day and a Night 4. Hearts of the Blue Ridge 11. Black Creek co. 12. A Wise Woman 24.

BUNTINGTON.—**DAVIS THEATRE** (Joseph R. Gollick, manager): A Guilty Mother 2; fair and a good house; audience pleased.

CLARKSBURG.—**TRADERS' GRAND OPERA HOUSE** (L. S. Hornor, manager): South Before the War Sept. 29; first-class performance; large audience. A Day and a Night 2; good performance; S. R. O.

WELLSBURG.—**HARTH'S OPERA HOUSE** (W. F. Barth, manager): Nashville Students and Gideon's Minstrels 11. Carter Stock co. 16-21.

OGDEN.—**GRAND OPERA HOUSE** (Joseph Clark, manager): Metropolitan Opera co. 24.

WISCONSIN.

WAUSAU.—**ALEXANDER OPERA HOUSE** (C. S. Cope, manager): Milwaukee Minstrels co. Sept. 25-30 in Kidderminster. The Inside Track Ruth the Bitter Girl. My Uncle from Japan, Comrades, and Ten Nights in a Bar Room: light business. Amadas Brothers' Opera co. to good business 2. Two Married Men 16. Davidson Stock co. 17-21. Millard's Minstrels 24.—**COLUMBIA THEATRE** (Harry B. Sutherland, manager): Just Before Dawn 1; S. R. O.; audience pleased. Hoss Hanson 15. A Bunch of Keys 22. Transatlantic Specialty co. 3-12. His Better Half 19.

GRACINE.—**BELLE CITY OPERA HOUSE** (C. J. Fehling, manager): Sherman's U. C. opened 20 in Kidderminster. The Inside Track Ruth the Bitter Girl. My Uncle from Japan, Comrades, and Ten Nights in a Bar Room: light business. Amadas Brothers' Opera co. to good business 2. Two Married Men 16. Davidson Stock co. 17-21. Millard's Minstrels 24.—**CO. LUMBIA THEATRE** (Harry B. Sutherland, manager): Just Before Dawn 1; S. R. O.; audience pleased. Hoss Hanson 15. A Bunch of Keys 22. Transatlantic Specialty co. 3-12. His Better Half 19.

BARBOO.—**THE GRANDE** (F. A. Philbrick, manager): Dalrymple Comedy co. Sept. 25-30; crowded houses. Presented last half of week: What Happened to Jones 23. The Little Bonuses 24. His Brother Who Wasn't a Gentleman 30. W. H. H. Hopkins in Dr. Jekyll and Mr. Hyde 6. A Bunch of Keys 13. Shepherd's Minstrels 20. Flora De Vosco co. 23-28.

ST. JOHNSBURY.—**HOWE OPERA HOUSE** (F. M. Black, manager): Rice's Comedians Sept. 25-30; strong co.; good business. Duffy's Jubilee 2. What Happened to Jones 3. The Doctor's Warm Reception 18.

RUTLAND.—**OPERA HOUSE** (A. W. Higgins, manager): Jefferson Comedy co. in Rip Van Winkle to full house Sept. 22. Duffy's Jubilee 20; fair house. Bert Coote in A Battle Scarred Hero 30; large and pleased audience. A Hot Old Time to good house 3. Rice's Comedians 9-14.

ST. JOHNSBURY.—**HOWE OPERA HOUSE** (F. M. Black, manager): Rice's Comedians Sept. 25-30; strong co.; good business. Duffy's Jubilee 2. What Happened to Jones 3. The Doctor's Warm Reception 18. A Temperance Town 30.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (C. A. Marshall, manager): Grau Opera co. in Wang Sept. 28; big business. My Friend from India 29; fair business. In Old Kentucky 10. A Romance of Crag Hollow 14. Flinnigan's Ball 17. On the Suwanee River 26.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): Stetson's U. T. C. Sept. 30; large audiences. Two Married Men 2 did not draw very large. Willie Collier 3. McCarthy's Misses 9.

FOOD DU LAC.—**NEW CRESENT OPERA HOUSE** (P. B. Haber and H. R. Potts, managers): Transatlantic Star Specialty co. 2 canceled. Two Married Men 4; co. good; packed house. Amadas Brothers' Comic Opera co. 9. Flinnigan's 400 12.

OSHOKOSH.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Just Before Dawn Sept. 27; house crowded; satisfaction given. National Theatre co. in The Inside Track 2 and My Uncle from India 3 to good business.

RHINELANDER.—**GRAND OPERA HOUSE** (E. E. Stoeckman, manager): Orpheum Troubadors Sept. 16-21. A Bunch of Keys 24. On the Suwanee River 28.

ASHLAND.—**GRAND OPERA HOUSE** (W. D. K. Phillips, manager): Shepard's Minstrels 11. A Romance of Crag Hollow 22. Flinnigan's Ball 16. On the Suwanee River 25.

STEVENS POINT.—**NEW GRAND OPERA HOUSE** (P. B. Haber, manager): Just Before Dawn 2; good business 2. Two Married Men 2; giving satisfaction. A Contented Woman 4. Duffy's Jubilee 11.

APPLETON.—**OPERA HOUSE** (J. W. Throckmorton, manager): Just Before Dawn pleased a large audience Sept. 29. Amadas Brothers' Opera co. 4. Casey's Luck 7. Flinnigan's 400 11. Two Married Men 12.

BELOIT.—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager): Griffith, hypnotist, turned people away Sept. 25-28. Two Married Men 29; S. R. O.; good co. Flora De Vosco co. opened for a week 2.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie, manager): Just Before Dawn 1; packed house. S. R. O. A Bunch of Keys 12. Millard's Minstrels 18.

NEW LONDON.—**GRAND OPERA HOUSE** (C. W. Rivers, manager): Just Before Dawn Sept. 29; co. good; fair house. Amadas Brothers' Comic Opera co. in The Bohemian Girl 5. Two Married Men 13.

MERRILL.—**BERARD OPERA HOUSE** (P. E. Berard, manager): Amadas Comic Opera co. Sept. 30; good house; pleased audience

The Most Remarkable Business known in the History of Theatricals by the THREE BIG SUCCESSFUL ATTRACTIONS: OVER THE FENCE

A terrific success with a powerful Star Cast. Read the names of a few of the Stars:

OLYMPIA QUARTETTE, HARRY LE CLAIR, ANNA BUCKLEY, JULIAN ROSE, LESLIE & AUDLEY, GUSSIE HART, GEO. T. WELCH, THE BICKNELLS, IVAN L. DAVIS, Etc.

Pronounced by all a really extraordinary Performance.

THE BIG SCENIC PRODUCTION:

THROUGH THE BREAKERS

With the following Powerful Cast: MAUDE BANKS, JAS. BEVINS, SOL AIKEN, J. HAY COSSAR, ANTOINETTE WALKER, WM. B. STONE, JOS. P. KEEFE, JOSIE BACON, CHAS. STEWART, FRANCIS GHEEN, W. S. WARREN, CHARLOTTE EVELETH, DAN'L J. KELLY.

S. R. O. 14 CURTAINS AT EVERY PERFORMANCE. The Strongest Drama written in years.

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Stronger than ever. A remarkable Performance and as usual breaking all previous records. A comedy receiving 5 Curtains. Nothing like it in the Comedy line.

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CHAS. W. SWAIN

Sails for LONDON Oct. 25th to join the DE WOLF HOPPER OPERA CO.

VAUDEVILLE PERFORMERS' DATES.

(Continued from page 20.)

Darrow, Mr. and Mrs. Stuart—Morris Theatre, Detroit, 9-14.
Downs, T. Nelson—Bamburg, Germany, Oct. 1-28.
Drew, John E.—Pastor's, N. Y., 9-14.
Dumbell and Mantell—Palace, N. Y., 9-14.
Dreder, Marie—Proctor's, N. Y., 9-14.
Downing, Robt.—H. & B., Brooklyn, 9-14.
DeCourcy Bros.—K. and B., N. Y., 9-14.
DeMar, May—Chicago O. H., 9-14.
Dean and Franks—Chicago O. H., 9-14.
Duncan, A. O.—Hopkins', Chicago, 9-14.
Dunham Family—Shea's, Buffalo, 9-14.
Duffy, Dowtelle, and Duffy—Proctor's, N. Y., 9-14.
Dixie, Bowes and Dixie—Novelty, Brooklyn, 9-14.
Dunn Bros.—Keith's, N. Y., 9-14.
Doyle and Granger—Chicago O. H., 9-14.
Dunn, Jas. A.—Keith's, Prov., 9-14.
Downs, T. Nelson—Horace's, Vienna, 1-30.
Day, Geo. W.—Palace, N. Y., 9-14.
D'Arville, Camille—Shea's, Buffalo, 9-14.
Dandy, Jess—Washn., D. C., 9-14. Leland, Albany, 10-21.
Eason, Lizzie—Shea's, Toronto, Canada, 9-14.
ELINORE SISTERS—Miner's, Harlem, 9-14.
Eaumonde, Mr. and Mrs. Edw.—Keith's, Boston, 9-14.
Eldridge, Pross—Keith's, Prov., 9-14. Keith's, Boston, 16-21.
Erna, Mile—Palace, N. Y., 9-14.
Eustis, Edward—G. O. H., Phila., 9-14.
Evans, Geo.—K. and B., N. Y., 9-14.
Evans, Mr. and Mrs. Chas. T.—New Grand, Washn., 9-14.
Farrell's, The—Keith's, Prov., 9-14.
Fields and Ward—Chicago O. H., 9-14.
Filson and Errol—Keith's, N. Y., 9-14.
Foy and Clark—Keith's, Boston, 9-14.
Foy and Sinclair—Bijou, Washn., 9-14. Proctor's, N. Y., 9-14.
Fitzsimon Trio—New Gilmore, Springfield, 9-14.
Forman and West—Shea's, Buffalo, 9-14.
Foster and Williams—Olympic, Chicago, 9-14.
Forrest Bros.—Alhambra, Milwaukee, 9-14.
Fisher, Perkins D. and Co.—Palace, N. Y., 9-14.
Ford and Francis—Music Hall, Brooklyn, 9-14.
Fitzgerald—H. and B., Brooklyn, 9-14.
Fors and Lewis—Chicago O. H., 9-14.
Freese Bros.—Olympic, Chicago, 9-14.
Gaylor and Graft—Keith's, Boston, 9-14. Keith's, Prov., 10-21.
Gautier, Emil—Keith's, N. Y., 9-14.
Goodman, The—Music Hall, Brooklyn, 9-14.
Gardner, Chas. A.—Chicago O. H., 9-14.
Garnell, The—Olympic, Chicago, 9-14.
Garden City Trio—Olympic, Chicago, 9-14.
Griffith, Gen.—Co. G. O. H., Syracuse, N. Y., 9-14.
Gerrard and Thea—Proctor's, N. Y., 9-14.
Golden Gate Quartette—New Gilmore, Springfield, 9-14.
Gilbert Sisters—Olympic, Chicago, 9-14.
Garrison, Charles—Chicago O. H., 9-14.
Garrison, The—England—indefinite.
Gipsy Quartette—G. O. H., Washington, 9-14. Keith's, N. Y., 9-14.
Harting, C. Jack—Proctor's, N. Y., 9-14.
Howe and Edwards—Bijou, Richmond, Va., 9-14.
Hart, Annie—Bijou, Richmond, Va., 9-14.
Harlow, Richard—G. O. H., Phila., 9-14.
Howard and Linder—Keith's, Boston, 9-14.
Haldor—Keith's, Boston, 9-14.
Hawkins, Lew—H. and B., Brooklyn, 9-14.
Hawkins, Kitty—Chicago O. H., 9-14.
Hudson, Bill—Olympic, Chicago, 9-14.
Hudson and Scott—Proctor's, N. Y., 9-14.
Hudson, Tom—Gen. Phila., 9-14.
Hudson—Music Hall, 9-14.
Hull, Artie—Keith's, N. Y., 9-14.
Haines and Pettingill—Novelty, Brooklyn, 9-14.
Hunting Trio—Alhambra, Milwaukee, 9-14.
Huntington, Wright and Co.—Keith's, N. Y., 9-14.
Hill and Edmund—Olympic, Chicago, 9-14.
Innes and Cook—Alhambra, Milwaukee, 9-14.
Jones and Sutton—Novelty, Brooklyn, 9-14.
Johnson and Murphy—G. O. H., Philadelphia, 9-14.
Javelle—Proctor's, N. Y., 9-14.
Judges, Two—Music Hall, Brooklyn, 9-14.
Jones, Walter—H. and B., Brooklyn, 9-14.
Kelleher—Pastor's, N. Y., 9-14.
Kernell, John—H. & B., N. Y., 9-14.
Kerrick and Jamie—Alhambra, Chicago, 9-14.
Knoll and McNeil—Spokane, Wash., 9-14.
Le Clair, John—H. Macon, Ga., 9-14.
Linton and McIntyre—G. O. H., Pittsburgh, 9-14.
Linton and McIntyre—G. O. H., Rochester, 9-14. G. O. H., Syracuse, 10-21.
Lamar, Helen—Seattle, Wash., 1-15.
Linder, Eddie—Novelty, Brooklyn, 9-14.
Leando Bros.—G. O. H., Phila., 9-14.
Littlefield, C. W.—H. & B., Brooklyn, 9-14.
Le Roy and Clayton—Masonic Temple, Chicago, 9-14.
Loeb, Francis—Chicago O. H., 9-14.
Loeb, Charles A.—Cook O. H., Rochester, 9-14.
Muske, Mr. and Mrs. G. O. H., Wash., 9-14.
Morrison and Mackay—Keith's, Phila., 9-14.
Moran, Pauline—Folies Bergere, Paris, Sept. 9—indefinite.
Mitchell, Kitty—Proctor's, N. Y., 9-14.
Moor—Keith's, Prov., 9-14.
Montague and G. H. Hopkins—Chicago, 9-14. Columbian, St. Louis, 10-21.
Montgomery Troupe—Keith's, Phila., 9-14.
McLville and Stetson—Keith's, Boston, 9-14.
Maguire, Nellie—Chicago O. H., 9-14.
Mason and Francis—Chicago O. H., 9-14.
Montrose Troupe—Keith's, Prov., 9-14.
Marshall and Darling—Novelty, Brooklyn, 9-14.

A RAG-TIME RECEPTION GOES.

H. D. Grahame has returned from Chicago where he successfully launched George Totten Smith's farce-comedy, *A Ragtime Reception*. It is a Milwaukee comedy. A Ragtime Reception, at the Chicago Academy of Music on Sept. 17, in pouring rain, but played to packed houses. The piece made an instant hit, but required some changing, and I put that company through rehearsals that surprised them, though I never saw a company more willing to work, and when we opened at the Alhambra the next week to business which broke all records for the year, the play ran on

rollers, as smooth as silk. I am convinced we have a winner of the first-class. When Managers Simpson, Ward, and Wheeler tell us we have the best farce-comedy seen in Chicago for years, we may perhaps be pardoned for exulting a trifle. I've had two weeks of hard work in Chicago, and when I got back here I was confronted with a pile of letters two feet high. Offers of time from all over the country are piling in so fast that I feel sure the news of a success must travel by wireless telegraphy. They all want us now!

MY SON BEN.

My Son Ben is the title of the new comedy-drama by David Lowry, a well-known Pittsburgh journalist, which is to be produced this week. The scene of the play is laid in New Hampshire, in the maple sugar region, a fact which has been utilized by Henry E. Hoyt, the scenic artist, for some charming landscape views. The cast includes such names as those of Jack, Dally, and McAlpin—McDonald, Thomas, Clark, Conroy, Clara, Rainford, Marie, Leonard, Augustus, Hasbuck, Everett King, Edwin Brewster, James Warren, C. E. Craig and Louis Frideberg. My Son Ben is said to present capital character studies and some strikingly novel effects.

SUCCESS OF A YENUINE YENTLEMAN.
The tour of Ben Hendricks in *A Yenuine Gentleman*, under the direction of Arthur C. Alston, has been a most successful one to date. Mr. Hendricks has been associated with Swedish comedy-drama during the past eight seasons, and is recognized all over the country as the leader in his particular line. The opening night of *A Yenuine Gentleman* at the Bijou, New Haven, on Oct. 1, is of special interest for the reason that the house record was broken, there being more people in the theatre than there has been since the Booth Barrett opening there in 1890.

BIG BUSINESS IN 'FRISCO.

The California Theatre, San Francisco, which had an auspicious opening on Sunday evening, Oct. 1, continued to do an immense business. People were turned away at every performance. Great admiration is expressed by patrons of the house at the beauty of the new interior. The opening of *Madame Butterfly* on Oct. 1, is of special interest for the reason that the house record was broken, there being more people in the theatre than there has been since the Booth Barrett opening there in 1890.

MATTERS OF FACT.

P. J. Kennedy, manager of Von Yonson, reports excellent business in the West. Arthur Donaldson in the title-role has made a decided success.

The Crescent Opera House, at Fond du Lac, Wis., has changed hands and is now under the management of P. B. Hart and H. R. Potter. All bookings for the season of 1899-1900 must have their acceptance before the time can be filled.

Alma Chester's record of business this season has been the best in her career.

Jacob Litt telegraphed last night from Chicago: "The Great Ruby opened last night at McVicker's to the largest audience ever gathered in that theatre. The average sale is greater than any previous sale. The play scored a tremendous hit and will undoubtedly pack the house for weeks."

Ellin R. Spencer opened his season in Paul Kauvar at Erie, Pa., last Wednesday to a big house, and is to have scored a hit.

Lisle Leigh arrived in town last week from Portland, Me., where she has been during the Summer. Her plans for the Winter are as yet unsettled.

Mayo and Chaplin's Repertoire company opened season at Mount Holly, N. J., to good business, and George Wood, manager, expects an excellent season.

William T. Keogh's The Great Train Robbery company will present a novel feature in its street parade this season in a brass band composed of Mexican cowboys.

To turn people away twice a day for three days in succession is evidence of good business. McFadden's Row of Flats did it at Smith's Theatre, Bridgeport, Conn., Sept. 25-31.

Williams and Hood—Keith's, Phila., 9-14.
Winstanley and Sullivan—Keith's, Prov., 9-14.
Winters, The—G. O. H., Phila., 9-14.
Williams, Hutchinsons and Edwards—Shea's, Buffalo, 9-14.

Western, Little—Shea's, Buffalo, 9-14.

Williams and Tucker—Alhambra, Milwaukee, 9-14.

Wood and Shepard—Winter Garden, Berlin, Germany, Sept. 25-Oct. 31.

Williams and Hood—Keith's, Phila., 9-14.

Winstanley and Sullivan—Keith's, Prov., 9-14.

Winters, The—G. O. H., Phila., 9-14.

Williams and Melburn—Howard, Boston, 9-14.

Williams and Horne—Keith's, Boston, 9-14. Keith's, Sept. 26-27.

Wills and Barron—Keith's, Boston, 9-14.

Whalen and Doyle—Keith's, Boston, 9-14.

Windom, Wm.—Masonic Temple, Chicago, 9-14.

Wills and Dorotto—Hopkins', Chicago, 9-14.

Wortz and Adair—Cook O. H., Rochester, 9-14.

Zatskys, Liebau, The Columbia, St. Louis, 8-13.

Jane Corcoran retires from *A Stranger in a Strange Land* next Saturday and will then be at liberty. Miss Corcoran played the ingenue in Tennessee's *Pardner* for three seasons.

The Little Missie, the young leading lady of the Little Rock company, possesses both beauty and talent, and has done good work the past two seasons in regular dramatic combinations.

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Fourth Southern Tour. The Laugh Producers,

PHIL 'N' NETTIE PETERS

— Supported by the STRONGEST, BEST and most UNIQUE REPERTOIRE ORGANIZATION in AMERICA. —

"Smashing Records Everywhere."

"Standing Room Only."

"Hundreds Turned Away."

"Largest Attendance in our Theatrical History."

The above are a few of the many Newspaper Comments this season. Can use a few more clever people. Must be thoroughly experienced, sober and reliable. Those who can sing and dance given preference. Athens, Ga., Oct. 9th, 10th, 11th. Huntsville, Ala., 12th, 13th, 14th. Birmingham, Ala., Oct. 16th (week).

Geo. H. Timmons, Mgr.

Titusville 16, Tarentum 17, Butler 18, Greensburg 20, Jeannette 21, Bellefonte 23, Bloomsburg 24, Williamsport 25, Ashland 26, Pittston 27, Shamokin 28, THE KATZENJAMMER KIDS (Blondel and Fennelly, mrs.); Flushing, N. Y., Oct. 10, Mt. Vernon 11, Paterson, N. J., 12-14, Philadelphia, Pa., 16-21, THE KING OF THE OPIUM KING: New London, Conn., Oct. 10, Worcester, Mass., 16, 17, 18, 21, Lynn 18, Chelsea 14.

THE KING OF THE OPIUM KING (Western): Detroit, Mich., Oct. 9-14, Cleveland, Ohio, 16-21.

THE KIDNAPPERS OF NEW YORK: Greene, N. Y., Oct. 9-11, Deposit 12-14, Fulton 13, Buffalo 23-25.

THE LITTLE MINISTER (No. 2): Geneva, N. Y., Oct. 10, Watertown 11, Albany 12, Erie, Pa., 13, Fredonia, N. Y., 14, Youngstown, Ohio, 16, Washington, Pa., 17, Wheeling, W. Va., 18, Chillicothe, Ohio, 19, Springfield 20, Ft. Wayne, Ind., 21, Jackson, Mich., 23, Port Huron 24, Bay City 25, Saginaw 26, Kalamazoo 27, Grand Rapids 28, Sault Ste. Marie, Mich., 31.

THE LOBSTER (Fisher and Carrill): Edgar Selden, New York, Oct. 9-11, Holyoke, Mass., 12-14, Portland, Me., 15-18, Lowell, Mass., 23, 24.

THE MERRYMAKERS (Greensburg and Jacobs, mrs.); Charlottesville, Va., Oct. 9-14, Petersburg, 16-21, Danville 23-28.

THE MISSOURI GIRL: Quincy, Ill., Oct. 10, Palmyra, Mo., 11, Shiloh 12, Macon City 13, Moberly 14, Columbia 15, Jefferson City 16, Atlantic 17, Carrollton 18, Litchfield 19, Sherrill 20, Champaign 21, Champaign 22, Clinton 24, Lincoln 25, Fairbury 26, Kankakee 27, Pullman 28.

THE MOUNTAIN HERO (Henry Mollot, mgr.); Elmira, N. Y., Oct. 9-11, Watkins 10, Fulton 20, Penn Yan 23.

THE MYSTERIOUS MR. BUGLE: Waycross, Ga., Oct. 10, Jacksonville 11, Gainesville 12, Valdosta 13, Albany 14, Americus 15, Macon 17, Columbus 18, Montgomery, Ala., 19, Opelika 20, Tuscaloosa 21, Pensacola, Fla., 22, Meridian, Miss., 24, Selma, Ala., 25, Birmingham 26, Nashville, Tenn., 27, Jackson 28, Memphis 30, Columbus, Miss., 31.

THE OLD HOMESTEAD: New York city Oct. 9-indefinite.

THE PHOMIGAL FATHER: Middlebury, N. Y., Oct. 10, Mrs. Jervis 11, Homestead, Pa., 12, Cambria 13, Pittston 14, Allentown 16, Atlantic City, N. J., 17.

THE PURPLE LADY (Hector Rosenfeld, mgr.); Houston, Tex., Oct. 10, Austin 11, San Antonio 12, Temple 13, Waco 14, Ft. Worth 16, Greenville 17, Denison 18, Dallas 20, Ft. Smith, Ark., 22, Springfield 23, Tulsa 24, Muskogee 25, Atchison 26, Kansas City 27, 28, 29, 30.

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TELEGRAPHIC NEWS CHICAGO.

Crowds for Chicago Day—The Great Ruby produced—Western Ways.
(Special to The Mirror.)

CHICAGO, Oct. 9.
This is "Chicago Day," the twenty-eighth anniversary of the big fire, and there are a whole lot of people in town, which, by the way, is a joy to the local managerial heart. All of the theatres are crowded, and it is a really and truly case of free list positively suspended. I am glad of it. Once upon a time our late friend, Bill Nye, stopped at a rural hotel and paid the landlord at the rate of \$4 a day. Six months later he stopped at the same hostelry and was charged at the rate of \$5 a day. When he remonstrated the landlord said simply: "To tell you the truth, my friend, I need the money." And that is the situation here at the present time, although they are giving "value received."

Manager Ott gave his big production of *The Great Ruby* at McVicker's last night. An immense house put the seal of popular favor upon the "first night," with Louise Thordyke-Bonciani, Frank Lowe, Rose Eyring, and Louis Masson heading fine cast. The play is on for a long run.

The Empire Theatre Sto. & have "done splendid" at the Columbia in Lord and Lady Algy, which began its second and last week to-night. Next week it is to be followed by His Excellency, The Governor.

Our friend, "Bishop" Crompton, is still in doubt. Last Thursday night, at the advice of an alleged friend, he took a certain pill. The next morning he could not find his collar button, and since then he has not been able to make up his mind as to whether he took the pill or the collar button.

Last Friday night I sat through *Augustus Thomas' Arizona* again. I had not seen it since the opening at the Grand Opera House here, and I want to say that, robbed of the halo of *Thomas'* first-night speech and of Arthur Byron, Robert Edeson, Olive May, and Walter Hale, of the original cast, I regard it as one of the strongest plays of the decade. I do not mean to belittle the present cast, as Eleanor Robson is one of the best ingeunes I have ever seen, and Roberts and Holt could not be improved upon. I saw Mr. Thomas watching the play from a box, and he appeared perfectly satisfied. This is the last week and Richard Mansfield follows in *Cyrano*.

The first dinner of the Forty Club took place at the Grand Pacific Hotel last Tuesday night, and among the club guests were Edgar Davenport, Luke Martin, Willis P. Sweatman, Edwin Holt, Oscar Eaton, Ernest Hastings, C. W. Clark, and Paul Dreher.

This is the last week of *The Christian at Powers*. Viola Allen will give two extra matinees before she leaves, and will be followed by Olga Nethersole in *Sappho*.

I had a now one in the police court last week. A one armed prisoner told me that he had lost his arm "at the Custer masquerade," and the funniest part of it was that I found out later that it was true. He had been shot in the shoulder on Feb. 1 last at the annual masquerade of the Custer Pleasure Club of the Sixth Ward, and the member had to be amputated.

Our friend, Lincoln J. Carter, finds them coming his way. All of his road companies are making money, his printing company is a winner, and at the Criterion last week Martin's Uncle Tom company broke the record. This week the Great Northwest is over there and will be followed by The White Slave.

They had a surprise framed up for me on my return to Chicago. The *Daily Justice Record* started a voting contest for a silver loving cup to be awarded to the most popular justice, and when I came back I found that while I was with Dewey, the Lamb, George Marion, Lincoln, and Maclyn Arbuckle, my friends had hustled, and I was awarded the cup out of a total of three hundred and twenty thousand votes cast.

Mr. Mansfield will give us *The First Violin* during his engagement here at the Grand.

Harry Glazier appeared twice at the Great Northwest yesterday, under E. D. Starr's management, in *The Three Musketeers*, following Katie Putnam in *A Texas Star*.

The Castle Square Opera company has started another splendid season at the Studebaker, where they succeeded *The Beggar Student* to-night with *The Gondoliers*.

William McKinley, President of the United States, is here this week, for the first three nights as a star. I do not know who his manager is, but Alexander Comstock has been acting mysteriously of late and "Punch" Wheeler is very reticent.

Pred Bryton has left the Hopkins Stock and is succeeded by Robert Wayne, who has the leading part this week in a revival of *The White Squadron*.

J. K. Emmet and Lottie Gilson opened at the Alhambra yesterday in *Fritz in a Madhouse*, following Eddie Girard in *Natural Gas*. They were followed at the Academy of Music by Black Patti's Troubadours.

Paul Gilmore's Musketeers were succeeded by A Man at the Lyric yesterday, and at the Dearborn the stock followed *The Dancing Girl* with The Ensign, Ernest Hastings making his first appearance.

Over at Howard's the bill this week is *The King of Crime*, but as it is outside of my district I have no jurisdiction.

Johnstone Bennett in *A Female Drummer* gave the local Policemen's Benevolent Association a great benefit all last week at the Auditorium.

At the Columbia last night the Mexican Band, here with the Vice-President of Mexico for the Fall Festival, gave a splendid concert to a large audience.

At the Bijou yesterday The Great Northwest, after two big weeks, was succeeded by *The White Slave*.

— BIFF HALL.

BOSTON.

Production of More than Queen—Jottings Round About the Hub.
(Special to The Mirror.)

BOSTON, Oct. 9.

No conspicuous change of bill is made in Boston to-night, and the first-nighters will not have another scramble before Oct. 23. Julia Arthur at last gave her production of *Emile Bergerat's More than Queen* at the Park Oct. 4. This Napoleonic drama, which New York is soon to see, has impressed us as a pageant rather than a play. It is talky and somewhat tedious in dialogue. The dramatic situations are not spontaneous, but the setting is so spectacular that one almost forgets the construction. Miss Arthur's Sophie has many excellent moments, her best being the scene where she discovers herself harried from the royal apartments. Here her frenzy of anger and despair was excellent. William Hemsley looked like Napoleon and divided honors with Miss Arthur and R. A. Roberts.

The Bostonians made a change of bill at the Boston to-night, and revived *Robin Hood*, with Marcia Van Dreser in Jessie Bartlett Davis' role. Joseph Jefferson will follow for a week in *Rip Van Winkle*, giving a single performance of *The Rivals*.

Richard Mansfield's engagement at the Hollis continues successfully. The announcement is positively made that Mr. Mansfield will not play *Cyrano* next season.

This is the last week of *The Cuckoo* at the Museum, where Joseph Holland and Amelia Bingham have been featured, but Clayton Whyte, Eleanor Moretti, and Nellie Butler come in for praise. The Sign of the Cross will follow.

Mary Sanders has it all her own way at the Castle Square this week, for with her as *Tony in Uncle Tom's Cabin* no others need apply. She was the hit of the play, and Tony Cummings showed that he was good from the cradle to the grave, for he played Tom and played him well.

The Rats in *A Hot Old Time* are at the Grand Opera House this week, and if they do as well as they have in the past two seasons it will be capacity business the whole week. We can of Tennessee will follow.

At the Tremont to-night the fifteen hundredth performance of *Way Down East* was celebrated by the presentation of onyx mementos to the ladies in the audience. Howard Kyle has made one of the great hits in the production this season, and is a special Boston favorite.

Mildred Harvard has the protein character in *New York to Day*, which is being given by the stock at the Bijou this week. The other half of

the organization is up at the Grand Dime supporting Joseph Callahan in *Faust*.

Adolph Philips' German company is here this week, giving Bostonians a novelty in the way of *The New York Brewer*. The Dudley Street Opera House again takes its place among the amusement houses, not having been used as such for seasons.

The Actors' Fund is going to have a benefit Oct. 21, and indications are that a great performance will be given, as the worthy cause deserves. Eugene Tompkins has given the use of the Boston for the afternoon, and every attraction in town promises to be represented. The performance will be at regular prices, but the capacity of the theatre is so great that a large sum should be realized.

G. E. Lothrop is going abroad for several weeks and will sail on Oct. 16.

Some band will be at the Food Fair next week.

The Jilt is in rehearsal at the Castle Square.

John B. Schoeffel has closed his Summer cottage at Manchester-by-the-Sea and returned to his Winter home on Carleton Street, Longwood. A farewell dinner in honor of Mrs. Schoeffel's birthday was a particularly brilliant social affair. Among those present were Mr. and Mrs. Junius B. Booth. Mr. Schoeffel's gift to his wife was a fine pair of horses.

Mr. Schoeffel has so far recovered from his recent illness as to be able to be at his office in the Tremont for several hours daily.

George W. Lederer was in town last week looking over the changes in the Columbia, of which he is to be manager. The house will be opened about Oct. 23, but the date is not definitely fixed and I should not be surprised to see it late in the week. In Gay Paree, the opening attraction, will be given by Joe Ott, William Cameron, Harry Kelly, Ferris Hartman, Nicholas Long, Herbert Cawthron, Gilbert Gregory, Nicholas Burnham, Kitty Lofta, Catherine Lingard, Helen Lord, Elva Crox, Mary Young, Pauline Marr, Idalene Cotton, and the Beaumont Sisters. Wolf Falk is to be the resident manager and Fred Solomon the resident stage-manager.

Giacomo Minkowsky is re-arranging the Bostonians in his new opera, *The Smugglers*. He will give a dinner in honor of Victor Herbert this week.

One of the small parts in *Three Little Lambs* is to be played by Marion Longfellow, a grand-niece of the poet and herself a Boston girl. A party of Bostonians are going down to Portland Oct. 16 to see the first production of *Three Little Lambs*, which comes to the Tremont a week later.

Richards and Canfield have been flitting about Boston, but they will not play here until Spring, when they are to be at the Grand Opera House in A Division Town.

Lillian Lawrence was ill a part of last week and Leonora Ginto played her role at the Castle Square.

Last season lithographs were conspicuous by their absence in the Boston windows and the combination of the managers worked successfully, but little by little the barriers have been broken down and the pictures promise to come back in greater abundance than ever.

Phil A. Shea and Sol Hamburg will be in the box-office of the Columbia, and Harry Farren will be the advertising agent.

JAY BENTON.

PHILADELPHIA.

The Kendals Open—Julia Marlowe's New Play—Quakertown's Plenitude of Good Things.
(Special to The Mirror.)

PHILADELPHIA, Oct. 9.

This promises to be a very interesting week, introducing prominent stars, new plays, and a general change for the better at all our theatres.

David Henderson's company, playing *An Arabian Girl* and *The Forty Thieves*, gave up the ghost in this city Sept. 30. There was hope that they might reach their next stand from here, consequently I did not mention the matter last week. The management of the Chestnut Street Opera House are holding the scenery and costumes, having brought the company here and paid them one week's salary. Their total loss for the two weeks' engagement, they frankly state, is fully \$6,000.

The report that fire had destroyed the scenery for *Charles H. Vale's Twelve Temptations and The Evil Eye*, as well as the properties of *The Still Alarm*, was greatly exaggerated. There was a fire in the building where these effects were stored, but luckily did no damage to the theatrical property, and Mr. Vale escaped without a dollar loss. The fire engine was a dummy property engine, formerly the property of McCarthy, and stored with the Vale assets.

Mr. and Mrs. Kendal inaugurated their American tour this evening at the Chestnut Street Opera House for a two week's engagement in the first performance in this country of *The Elder Miss Blossom* to a crowded audience and received a great ovation. Mrs. Kendal in this play assumes the character of a woman much older than those she has personified hitherto, in fact the elder Miss Blossom is an old maid, but none the less likable for all that. A man of middle age loves the elder Miss Blossom's niece and writes her a letter of proposal that through an error is addressed to the elder Miss Blossom. She imagined it was intended for her and during the lover's absence in foreign lands she is looking forward with happy anticipations to his return. When he does return and she learns the truth her sorrow at the discovery gives Mrs. Kendal a chance to do most effective acting. All comes right in the end, however, for the lover, played by Mr. Kendal, transfers his affections before the fall of the curtain from the younger to the elder Miss Blossom. Neither Mr. nor Mrs. Kendal has done better work than in this comedy, which was received with much favor by the audience. Anna Held Oct. 23.

The Children of the Ghetto is in its second and last week at the Walnut Street Theatre, and has achieved a genuine success and the praise of the entire press. The Rounders Oct. 16.

Julia Marlowe's opening week in Colinet at the Broad Street Theatre did not come up to expectations. To-morrow evening Miss Marlowe will give Clyde Fitch's *Barbara Frietchie* its first production on any stage, and it will remain the bill for this and next week. Mr. Fitch departs from tradition and makes Barbara Frietchie, instead of an old woman, a beautiful Southern girl in love with a Northern officer. The flag incident is used as a climax. Great preparations are being made for this production. William Seymour is directing the rehearsals. There will be a large corps of auxiliaries and the following cast:

Barbara Frietchie Julia Marlowe
Sally Negley Kitty Wilson
Sus Royce Norah Lamson
Laura Royce Mary Blyth
Mrs. Hunter Annie Clarke
Mammy Lu Alice Leigh
Candy Cuthbert J. C. Ginnour
Mr. Frietchie George W. Adams
Arthur Frietchie Lionel Adams
Colonel Negley W. J. LeMoyne
Jack Negley Arnold Daly
Fred Gelwix Dodson Mitchell
Tim Green Becon Radford
Edgar Strong Donald MacLaren
Dr. H. Lloyd Algernon Tassin
Mount Jackson Ralph Lewis
Corporal Perkins H. Phillips
Oderly Burt Clark

Francis Wilson in *Cyrano de Bergerac* Oct. 23.

May Irwin, always a local favorite, began a two week's engagement to-night at the Chestnut Street Theatre with her latest comedy, *Sister Mary*. Miss Irwin introduced many new songs. The company gave creditable support and the entire performance was warmly applauded. Because She Loved Him So follows Oct. 23.

A High Toned Burglar, introducing Dolan and Lenhart as the stars, ably supported by George Lederer, Golden, Stine, and Evans, Frank and Ida White, and a long array of specialty people, opened to-night at the Park Theatre for a week's engagement. It received a warm welcome from a crowded house. The Katzenjammer Kids Oct. 26. Return engagement of Creston Clarke Oct. 23.

Gilmores Auditorium turned away people this evening. The attraction is Weber and Field's *Burly Burly*, with the original scenery and costumes. All of Weber and Field's organizations are sure of a hearty welcome, especially when they contain such favorites as the Eddy Family, Cook and Sonora, the Casino Comedy Four, Hart and Williams, the Veronas, Julia Lee, Sadie Harris, and Sylvie Thorne. Next week *The French Maid*, with Williams and Walker to follow.

Monte Cristo, by the Durhan-Sheier Stock company, at the Girard Avenue Theatre, with Walter Edwards and Grace Atwell in the leading roles, drew large patronage and delighted the audience. The next bill will be *Woman Against Woman*, with Alberta Giaffrani added to the company.

At Forepaugh's Theatre the excellent stock company is giving a fine rendition of *John Martin's Secret*, with John J. Farrell and Carrie Radcliffe and under the stage direction of George Learock. William Calder's original scenery is used. Thus far this is the best season in the annals of the house. Next week: *The Great Diamond Robbery*.

The stock company at the Standard Theatre present *The Hoop of Gold*. The vaudeville between the acts is headed by the Tyson Sisters.

A Trip to Cowntown is a god card this week at the National Theatre. The house was crowded this evening. Next week: *Through the Breakers*.

The White Heather, with Rose Coghlan and John T. Sullivan, is at the People's Theatre this week. Underlined: Clifford and Huth in *Courted Into Court*.

Dumont's Minstrels at the Eleventh Street Opera House retain all the features of last week to deserveably large patronage.

The many friends of Charles M. Southwell will be glad to learn that he is again back with the Castle Square Opera company, and will have charge of the company that opens the Exposition Building, St. Louis, Nov. 6, which is now being organized by Henry Savage, of the American Theatre, New York city.

Imagine people being turned away from the Grand Opera House, that seats twenty-four hundred people and has standing room for fully one thousand more, and you have the truthful history of the great success of vanderbilte at this theatre. The programme this week introduces Marguerite Cornille, Laura Burt, Frances a Redding in *Her Friend from Texas*, Richard Harlow, Thompson and Green, Cawthorne and Forrester, Carroll and Crawford, Banks and Nona Winter, Brannon and Collins, Edward Bates, Johnson and Murphy, and the Lando Brothers. Next week's headliners will be Marie Dressier, the Hawthorne Sisters, and Maude Courtney.

Keith's Theatre has a clientele that crowds the house at every performance. This week the headliners are Harry Lacy and Ida Van Sien in *Sam Todd of Yale*, Monroe and Mack, Lew Bloom and Jane Cooper, Whitney Brothers, Onslow Trio, Solaret, the Monte Myro Troupe, Rita Linde, Crane Brothers, Raymond and Clark, Morrissey and Markey, Williams and Hood, the Ahrens, and the biography with new views. The way one-act plays are staged here is worthy of special notice.

Samuel S. Sanford, the veteran minstrel, actor, and manager, who is about to retire from the stage after a career of sixty years, will have a benefit at the Chestnut Street Opera House on the afternoon of Nov. 17.

The cyclorama of the Battle of Manila continues to fair business.

The opera season in this city will be inaugurated by Maurice Gran's company at the Academy of Music Jan. 2. Twenty operas will be sung with the same casts as in New York. Every Tuesday and Thursday evening each week will be the Open night.

The old rumor of a theatre on the site of the Sharpless property, at Eighth and Chestnut Streets, is revived. This time a syndicate is to build a continuous performance theatre there.

The shows on the Exposition have been notified to pay the \$250 license fee that all our places of amusement are taxed each year. The Cairo Theatre, Hagenbeck's Menagerie, and A. H. Rogers of the Jim Key Horse Show, have protested strongly against payment, as they say the exposition is to some extent interested in a percentage of receipts, and it is the first time at any exposition in this country that a license fee has been demanded. There is no doubt that the shows on the exposition ground up to this time have hurt to some extent the patronage of our regular theatres, and there has been a gentle kick with the result that they must pay the tax or close.

S. FERNBERGER.

WASHINGTON.

The Choir Invisible Postponed—Other Attractions—Gossips of the Capitol.
(Special to The Mirror.)

WASHINGTON, Oct. 9.

The first production of <i

THEATRICAL ROSTER, '99-1900.

SECOND INSTALLMENT.

DRAMATIC.

A ROMANCE OF COON HOLLOW.—George B. Gaston, manager; Joseph Gobay, business-manager; E. A. Higgins, advance agent; W. E. Hilliard, machinist; Sam Gaines, property man; W. J. Cogswell, stage-manager; W. E. Cogswell, Stanley Johns, J. A. West, Ed. M. Henley, George E. Haines, W. E. Hilliard, Charles T. Small, Walter Emory, William Asher, B. F. Gordon, Joseph Gobay, Sam Gaines, Lydia Dickson, Madge Neville, Minnie Pearl, Nellie Small, Alberta McCarver, Caroline Quintette. Tour began at Ludington, Mich., on Aug. 18.

ADAMS BROTHERS CO.—James R. Adams, business-manager; Max A. Arnold, advance agent; Henry E. Cooke, treasurer; George H. Adams, stage-manager; Iola Going, musical director; William E. Nunn, property man; Dan Ford, stage carpenter; Marie Warren, Eileen Seymour, Tonina Adams, Becky Taylor, Lottie Morgan, Lilly Adams, Rosina Cooke, Petit Frederika, Alice Howard, Adams Sisters, George Adams, James R. Adams, Frank Armstrong, William Thompson, Edwin Warren, James Roberts, Robert Matthews, Tony Mack, William E. Nunn, Dan Ford, Walter Morgan. Tour began at Frankford, Pa., Oct. 2.

A COLONIAL GIRL.—Daniel Frohman, manager; S. H. Maguire, representative; Percy Sage, agent; G. W. Lynch, stage-manager; Howard Gould, Benjamin Montieth, Duncan Harris, Albert Perry, Charles C. Brandt, Robert Connean, William Taylor, Barton De Long, George De Long, Francis Moore, G. W. Lynch, John Eddy, Edward Prince, Edwin W. Voight, Grace Freeman, Helen King Russell, Eleanor Carr.

ANGELL'S COMEDIANS.—J. S. Angell, C. B. Barrington, L. I. Stark, Harry Lee, Harry Holman, Juan Baldwin, B. A. Honeycomb, C. M. Bell, Mrs. J. S. Angell, Jessie Thompson, Lulu Duncan, Nellie Stark. Tour began at Mineral Point, Wis., Sept. 14.

ANNIE RUSSELL CO.—Charles Frohman, mgr.; Annie Russell, Mrs. G. H. Gilbert, Clara Bloodgood, Mabel Morrison, Elizabeth Rathbun, Charles Richman, Orrin Johnson, Joseph Wheeler, Jr., T. C. Valentine, Francis Sedgwick. Tour began in New York city on Sept. 7.

AT PINEY RIDGE.—M. O. and B. S. Higgins, proprietors; M. O. Higgins, manager; John Daly, advance agent; W. C. Anderson, treasurer; George Baker, stage-manager; William Metzler, property man; H. Dana, stage carpenter; David Higgin, Ernest Lamson, Walter G. Horton, Benn Sackett, George Baker, Charles C. Bartling, George Hope, Henry Hilliard, Georgia Waldron, Virginia Tracy, Marly Kinzie, Olive M. Davis, Belle Gaffney, Blanche Chapman. Tour began at St. Louis, Mo., Sept. 19.

AUBREY DRAMATIC STOCK CO.—Mittenthal Brothers, proprietors; Harry E. Mittenthal, manager; Aubrey Mittenthal, business-manager; Victor Merley, stage-manager; William H. Govey, stage carpenter; William Woodard, property man; Frank G. Baker, musical director; Lillian Bayer, Edith Atkinson, Florence S. Hastings, Rose Cameron, Mrs. L. Butterworth, H. Scott Siggins, Ulysses Davis, Paul Harris, William H. Woodside, Eddie and Edith Bowers, Walter Butterworth, William Govey, Frank Kendall, George Stout, Victor Merley.

A CHILD OF THE SOUTH.—Brady and Rogers, proprietors; S. W. Brady, business-manager; Fletcher Brady, advance agent; Frank W. Smith, stage-director; Eugene Hughes, stage-manager; Phil Barton, property man; Fred Fields, carpenter; John Deshler, master of transportation; Gilbert Vaughn, electrician; Eugene Dial, director of orchestra; Marie Sanoni, conductor of orchestra; Frank W. Smith, Eugene Hughes, Phil. Barton, Fred Fields, John G. Deshler, Gilbert Vaughn, Richard Marsden, W. S. Robinson, Bartley Rice, Violet Marsden, Madge Leib, Alma Totten, Gussie G. Dial, Anna Hall, Cora Wies, Blanch Johnson, Sids Wilhelm, Mac Huston, Pearl Huston, Hattie Munyon, Emma Multner. Tour began at Chillicothe, O., on Sept. 4.

BALDWIN-MELVILLE CO.—Walter S. Baldwin, manager; E. F. Maxwell, acting manager; Hal King, treasurer; William Delmar, advance agent; Vincent Tourinello, musical director; James J. Walsh, stage-manager; C. A. Meekin, property man; C. Romeny, electrician; W. J. Jossey, Barry O'Neill, L. O. Hart, J. R. Campson, Wilson Day, Joseph Dillon, James J. Walsh, Bernice Howard, Edna Earlie Landon, Marie Day.

BURRILL COMEDY CO.—Charles W. Burrill, manager; Frank J. Baker, representative; Horace V. Noble, stage-manager; J. B. Earley, musical director; John J. Moore, master machinist; B. C. Copenspire, property man; Laura Hubbard, Teenie Lorraine, Bettie Rumley, Lulu Rumley, Ruby Rumley, Florence Kerr, Maud Wakefield, Charles W. Burrill, Horace V. Noble, James Lackaye, Harry Alvan, Charles Ritchie, James Belmont, J. M. Dudley, J. B. Earley, J. J. Moore, B. C. Copenspire. Tour began at Carbondale, Pa., on Sept. 25.

CARLETON RED LETTER DAY CO.—H. G. Carleton, manager; Eddie Carleton, Fred Hight, Leon Brown, Carleton Childs, W. E. Smith, John B. Walker, Hiram Childs, Charles Kennedy, Bessie Hunter Hight, Murine Belmont, Edna Hickson, Ethel Vinton, Baby Ethel.

CARROLL COMEDY CO.—Stevens and Carroll, managers; Will Smith, musical director; Melvin Jaycox, electrician; Tom Carroll, Thad Stevens, Harry F. Horne, E. E. Wright, Fredrick Willard, Al Raymond, J. W. Pierce, Eunice Goodrich, Baby Theodora, Daisy Ashmore, Nellie Waugh.

CHASE-LISTER THEATRE CO. (Northern).—Chase and Lister, proprietors; Bay Whipple, Francis Skelly, Jessie Webster Pond, Alice Jackson, Bessie Jackson, Glenn F. Chase, T. C. McDonough, Clark C. Wren, Lee Hickman, Edwin Kraft, J. M. Winne, Will S. Collier, Fritz E. Boone.

CHASE-LISTER THEATRE CO. (Southern).—Chase and Lister, proprietors; Helen Gilliwater, Kitty Berry, Lee Glover, Nona Berry, Beatrice and Pearl Alpine, Will M. Carroll, H. H. Fisher, John Waldron, Ed W. Wallack, George Castiberry, N. W. Van Dyke, Will T. Lister.

EAGLE PASS.—Orson Clifford and Charles W. Beaver, proprietors; Will E. Booth, manager; J. C. Worthington, business-manager; C. W. Williams, advance agent; Charles W. Beaver, treasurer; Orson Clifford, stage-manager; M. Rivera, musical director; Will Plunkett, property man; George V. Wallace, electrician; Joseph Whalen, carpenter; Orson Clifford, Charles W. Beaver, Will E. Booth, A. Burton Churchill, J. C. Waters, S. C. Novson, Barney Doyle, Alexander Arnold, Charles H. McCloskey, L. T. Brownson, Gray Stanish, Minnie Du Bois, Josephine Hollands, Blanche Stauffer, Kate Clifford, Marie Barrett, P. K. Winton, N. E. Schuyler, V. Seward, Lew G. Hyams, J. Maxwell, Howard Carroll, George McGriff, W. A. Ballington, Morton Parker, Sandy McPhie, Fred Vinton, Clem Sanderson, White Wolf, Yellow Bow, Silver Hill, Moose Jaw, Swift Arrow, Silent Pool.

ELROY STOCK CO. (A).—Elroy and Cook, proprietors; Edwin Elroy, manager; W. Robey, advance agent; Fred Devere, stage-manager; Sam Merfield, master machinist; W. H. Dimick, property man; Charles A. Abbott, musical director; J. Harvey Cook, Henry Brinsley, James K. Appleby, William R. Daly, Frank Hayes, Gus Gause, Lottie Church, Grace Welby, Estelle Fultner, Lola Morrissey.

PERRIS COMEDIANS.—Dick Ferris, proprietor and manager; C. Jay Smith, advance agent; Ferdinand Grahame, stage-manager; Moxy Ferris, electrician; Larry Kane, property man; George W. Flint, musical director; Grace Hayward, Kitty De Lorme, Sadie Stockton, Emily Batio, Hattie Van Buren, Ruby Mylie, Dick Ferris, Ferdinand Grahame, C. Jay Smith, Todd Brachett, Sebastian Phillips, George L. Powell.

Larry Kane, Moxy Ferris, George W. Flint, Harry Martynne, Samuel Mylie. Tour began at Clinton, Iowa, on Aug. 28.

E. R. SPENCER CO.—E. R. Spencer, proprietor; Thomas A. McKee, manager; James F. Peyton, business-manager; George Morton, stage-manager; Frank Handley, stage carpenter; George Pittman, assistant stage carpenter; E. R. Spencer, John A. Lane, Joseph E. Zahner, John E. Milton, Carl Ahrendt, George Morton, Joseph H. Manning, Frederick Stone, William Harris, Frank Handley, George Pittman, Isabel Penegro, Frances A. Paury, Helena Chalmers.

EUGENIE BLAIR CO.—Henri Grenset, manager; Edward F. Milholland, treasurer; William Bramwell, John Sutherland, George C. Robinson, Charles Forrester, Lee Baker, Bonie Clarke, Frederick Ellis Duff, Charles Marriott, Charles Douglass, Willis Gordon, William Proctor, W. W. Maurice, Charles Sidney, Frederick Williams, Henry Morgan, Ida May Park, Virginia Carter, Cora Wells, Eugenie Blair.

GIBNEY-HOEFFLER CO.—Gibney and Hoeffler, proprietors; Jack Hoeffler, manager; Billy Stanford, assistant manager; Fred L. Godding, stage-manager; O. M. Cotten, musical director; Jack Hoeffler, advance representative; Morgan Gibney, Maurice Wilkinson, W. I. Flagg, Frank D. Melville, Dan McMillan, D. Hollis, Nellie Gibney, Dorothy Grey, Carrie Weiler, Lillian Lyons, Michelle Fowler, Fred L. Godding, Billy Stanford, De Hollis and Valora.

HEARTS OF OAK CO.—James A. Herne, proprietor; William B. Gross, manager; Harry Sion, acting manager; Marlborough Hardy, business-manager; Ida Hamilton, Elliott Enning, Marie Adair, Margaret Cecil, Mrs. Barricole, E. P. Sullivan, James Horne, Thomas M. Hunter, Nat D. Jones, William Hanna, Albert Koster, Ted Parker, Lionel Hogarth, Charles H. Bates, Robert Kelly, J. Francis Leary.

HIMMELIN'S IDEALS.—John A. Himmelin, proprietor and manager; R. F. Himmelin, advance agent; Ned J. Howson, bandmaster; Charles Klein, leader of orchestra; Beatrice Earle, Rene D'Arcy, Anna L. Bates, Josephine Howard, Daniel McClure, W. F. Canfield, J. C. Mack, Ernest Rice, M. B. Streeter, Robert Brewster, W. W. Newton, W. H. Reitz, Frank Boynton, W. Wolf, Frank Kendall, E. Seymour, Carl Wilbur. Tour began at Parkersburg, W. Va., on Aug. 28.

HIMMELIN'S IMPERIAL STOCK CO.—John A. Himmelin, proprietor; Dave H. Woods, manager; H. C. Willard, advance agent; George Fenberg, musical director; George W. Mahara, stage-manager; C. Willard Mack, T. B. Alexander, Harry B. Castle, J. C. Nugent, Frank Spellman, W. F. Crockett, Junie Swift, Georgia Woods, Little Jessieanne. Tour began at Marion, O., on Aug. 28.

IN OLD KENTUCKY.—Jacob Litt, proprietor and manager; Fred Beckman, agent; A. E. Morgan, treasurer; Charles French, stage-manager; Frank Dayton, H. B. Bradley, George Caine, Pierce Kingsley, Charles K. French, Robert Bibbs, Elsa Ryan, Anna Singleton, Jennie Barragh.

JESSIE HAROURT CO.—Charles A. Paige, business-manager; Harry S. Sargent, treasurer; Charles Keubler, musical director; Charles K. Harris, Orson M. Dunn, Harry Fielding, Arthur Evans, Harry Moore, Louis Lytton, Thomas Jackson, Mary Tucker, Maude Hazel, Bertha Judkins, Maggie Walker, Pauline Baby Fielding, E. Q. Vinal, T. V. Stock, W. H. Wood, E. C. Andrews, George Sissions, Charles Small, Frank Burger. Tour began at Newburyport, Mass., on Sept. 11.

JULIA ARTHUR CO.—Julia Arthur, proprietor and manager; John Major, business-manager; W. J. Thorold, press agent; A. R. Loudon, treasurer; R. A. Roberts, stage-manager; L. Maurice, musical director; Joseph Logan, M. McName, J. L. Kirby, property men; Daniel Shea, Meyer Green, B. Flyman, stage machinists; W. M. Alexander, electrician; Madame Freisinger, costumer; Julia Arthur, Florence Conron, Rose Tiffey, Marie Bingham, Helen Weatherby, Louise Grendor, Annie Bingham, Nettie Wallack, Alice Niles, Florence Niles, Adelaine Alexander, Bertha Humphrey, Sarah Lipton, Mai Tunison, William Humphrey, William Harris, William Herbert, Fred Hartley, Albert Brown, L. J. Fuller, George Periot, Ernest Howard, W. R. Seymour, Jack Melton, George Howland, Raymond Comstock, Walter Russell, E. D. Wenning, G. H. Wiseman, A. V. Melrose, L. J. Hall, A. Bode. Tour began at Boston, Mass., on Oct. 2.

J. E. TOOLE CO.—Frank L. Weaver, manager; J. E. Toole, John Doud, John E. Lane, Robert Fitzmaurice, Henry E. Allen, Robert Franklin, James McNeil, Charles Roberts, Laurence Johnson, Robbie Mack, Lillian DeWolf, Myrna Weaver, Grace Nagle, Emily Christy. Tour began at Danville, Pa., on Sept. 4.

KEYSTONE DRAMATIC CO.—McGill and Shipman, managers; E. Newt Bronson, business-manager; Harry O. Wesley, stage-manager; George C. Wood, scenic artist; Will A. Rath, property man; Frank F. Fisher, musical director; Lawrence F. McGill, Harry Langdon, Harry Geraghty, Teddy Vizard, Billy Walsh, Harry Eldon, Gertrude Shipman, Crystal Vizard, Regal Haze. Tour began at Carbondale, Pa., on Sept. 25.

KLIMI-HEARN CO.—George Klimi, proprietor; Sol Brannig, manager; Mose Wolf, treasurer; George B. Miller, Randolph Murray, Ernest Mack, Edwin F. Clarke, J. A. Simon, E. J. Lanigan, Frank McLean, H. Quidore, Olivia Lowe, Alice Marbie, Lillie Allyn, Mamie Simon. Tour began at Damariscotta, Me., on Oct. 1.

KNOBS 'O' TENNESSEE.—Quidore and Soulier, proprietors; James J. Brown, business-manager; J. A. Simon, stage-manager; Frank Karrington, George B. Miller, Randolph Murray, Ernest Mack, Edwin F. Clarke, J. A. Simon, E. J. Lanigan, Frank McLean, H. Quidore, Olivia Lowe, Alice Marbie, Lillie Allyn, Mamie Simon. Tour began at Hoboken, N. J., on Oct. 1.

LEONA LESLIE STOCK CO.—Harry W. Hurst, manager; Leona Leslie, Louise Hanford, Violet Gay, Ma Belle Mills, Paul F. Kellogg, C. J. Sciofield, Barrow Le Paige, Harry Whall, James K. Mills, M. D. Leslie, W. C. Lockheart. Tour began at Damariscotta, Me., on Sept. 25.

LOST IN NEW YORK.—W. H. Ryno, manager; Leon Williams, business-manager; Dave E. Barnett, advance agent; H. H. Horton, stage-manager; H. H. Reisweber, master of transportation; Calvin Kavanaugh, H. H. Horton, Edward M. Brooks, William Morrow, Ed. E. Brown, J. H. Reisweber, A. June, Adelaide Leeds, Sadie Handley, Edith Corby, Maude Grafton, Little Golden. Tour began at Waukesha, Wis., on Aug. 18.

MADE HILLMAN CO.—Winthrop G. Snelling, manager; Alfred E. Herrington, business-manager; W. E. Tanner, advance agent; Wallace E. Dalton, stage-manager; John P. Hansen, musical director; Harry R. Allen, carpenter; George H. Wilson, property man; Edward P. Johnson, electrician; Maude Hillman, Marcella Forrester, Florence Dalton, May Hoy, Jennie Cummings, Ruby Lottie, J. M. Donavin, Frederick Murray, Wallace E. Dalton, W. E. Barwald, Will A. Dilley, George Harrington, W. E. Chamberlain, Arthur Preston, Clarence Dunbar, A. G. Gilson, Frank L. Greene, John R. Atkinson, Edward Fullerton, John Coogan, B. C. Meade.

UNCLE TOM'S CABIN.—T. D. Middaugh, proprietor; C. D. Henry, general agent; H. S. Barker, musical director; Charles E. Barker, bandmaster; Fred Sawyer, stage-manager; Hank Goodman, E. G. Estey, H. B. La Baron, J. R.

Adams, R. Fisher, R. A. Proctor, G. W. Craven, A. L. Rundell, E. L. Lamson, E. H. Southwick, A. W. Fellows, W. C. Davis, Rose Lilly, De Sales Shields, Florence Hull, Mrs. E. G. Estey. Tour began at Friendship, N. Y., on Sept. 2.

MURRAY COMEDY CO.—J. Rus Smith, manager; Charles Lank, advance agent; Harry C. Stanley, stage-manager; V. C. Mennell, orchestra director; George W. McDonald, band director; Lillian Mae Crawford, Mona Earl, Grace Lambert, Lorraine Deane, Mina Gennell, Frank Whitman, Frank Robinson, Fred Tillish, Victor Lambert, Eamie Marion, Nell McNamara, George Griffin, Frank Fudge, Harry Gorton, H. F. Anderson, Frank La Rue.

ON THE STROKE OF TWELVE.—Whitaker and Laurence, managers; Joseph Le Brandt, Will D. Ingram, Frank R. Allen, Harry Barfoot, John H. Mack, William J. Shea, Harry Shean, Claude Brooke, Walter Demage, Charles Kumsey, Clifford Halliday, Al. Noble, Charles Goodrich, William B. Laurence, Gertrude Norris, Dorothy Wolfe, Lillian Longmore, Katie Mitchell. Tour began at Port Huron, Mich., on Sept. 8.

PETERS COMEDY CO.—George H. Timmons, manager; Charles Albil, business-manager; W. N. Hammert, stage-manager; Peter Seymour, assistant stage-manager; Earl V. Alcom, musical director; Phil W. Peters, Nettie Peters, Margaret Mackin, Mollie Bennett, May La Comp, Berlin Sisters, Eugene La Rue, John D. O'Hara, W. N. Hammert, Sam Bailey, Peter Seymour. Tour began at Atlanta, Ga., on Sept. 14.

PUD'DHEAD WILSON.—Edwin Mayo, proprietor; Leon Kusel, manager; Sam Fletcher, agent; Louis Wassell, stage-manager; H. C. Browning, stage carpenter; Augustus Huse, property man; Edwin Mayo, Edwin Nalid, Colin Campbell, W. R. McKey, William S. Gill, William Arthur, E. W. Lewis, Louis Wassell, Norman Macdonald, Menifee Johnstone, Frank Campau, C. Chaefer, Frances Grahame Mayo, Adelaide Fitz Allen, Belle Stoddard, and Florida Fier. Tour began at Elmira, N. Y., on Sept. 15.

ROBERT DOWNING CO.—Morris McHugh, J. Francis Kirke, George Miller, E. H. Stephens, Fred Edwards, J. T. Smith, Eleanor Montell, Ima Brooks, Lucia Moore, G. D. Farnum, Nettie L. Baker. Tour began at Washington, D. C., on Sept. 25.

R. J. ERWOOD STOCK CO.—R. J. Erwood, proprietor and manager; Harry De Long, advance agent; Joseph Stine, musical director; Harry Phillips, property man and electrician; Frederick C. Hoey, stage director; R. J. Erwood, Fred C. Hoey, Ned Scoville, Dan R. Adams, Ralph McDonald, Ray D. Way, George Mitchell, Ita Leach Scoville, Marie Barbarks, Baby Scoville, Anna Rober, Isabel Rollas, Carrie Wayne, Baby Scoville. Tour began at New Philadelphia, O., on Sept. 18.

SANFORD DODGE CO.—Sanford Dodge, manager; Ernest Fisher, stage-manager; Frank E. La Grange, advance agent; Fred Holt, property man; Sanford Dodge, William Lloyd, Ernest Fisher, Charles Gay, Eugene Shakespeare, Stuart Beebe, Fred Holt, Paul Williams, Louise McCullum, Zella Zee, Leslie, Beth Field.

SHEA-MAULIFFE CO.—Shea and McAllife, owners; Willard Stanton, representative; Herbert Q. Emery, manager; Loren T. Richey, stage-manager; Robert Dean, stage carpenter; William Burkett, properties; Charles L. Rich, electrician; Lawrence Grattan, Louise Sage, James J. Ryan, Marion Vance, Jessie Merritt, Maude Scott, Eugenie Bowen, Burt McCann, Fred Malcolm, Harry Jenkins, and Jere McAllife.

COMEDY.

A BELL BOY.—Earl and Jensch, managers; Daniel P. Finn, business-manager; Walter De Long, advance agent; Fred Jensch, treasurer; Joseph L. Tracy, stage-manager; Clifford W. Meech, musical director; James Frill and George L. Dowd, property man; John D. Gilbert, John Gilroy, Joseph L. Tracy, Harry B. Norman, John Farley, Walter Van Allen, M. J. Rale, Mark A. Smith, Tom Springer, Harry Earl, Transatlantic Quartette, Pearle Hight, Vera Mackie, Ada Rich Collette, Marie Bishop, Inez Roslyn, Miss Meech, Etta Lyons, Jeannette Walters, Hazel Wilson.

A BREEZY TIME (Eastern).—Fitz and Webster, proprietors; E. B. Fitz, manager; Merle Norton, business-manager; Charles E. White, advance agent; Herbert C. Emery, manager; Loren T. Richey, stage-manager; Robert Dean, stage carpenter; William Burkett, properties; Charles L. Rich, electrician; Lawrence Grattan, Louise Sage, James J. Ryan, Marion Vance, Jessie Merritt, Maude Scott, Eugenie Bowen, Burt McCann, Fred Malcolm, Harry Jenkins, and Jere McAllife.

A HOT OLD TIME.—Edward A. Braden, manager; John W. Jess, John C. Leach, William McRobie, W. Wallace Black, John Gleeson, Charles J. Newton, Ada Melrose, Bertha Gleeson, Pearl Revare, Hyberta Prysme, Annie St. Tel, Beatrice Rice, Ada Henry.

A MAN OF AFFAIRS.—S. Cox, proprietor; W. M. Knowles, manager; H. W. Taylor, business-manager; James J. Kanne, stage-manager; Irving Walton, Mannie McMahon, Thomas W. Berry, Hugo Irving, Romeo, Clarence Rose and Pickaninny, Mabel Carew, Adele Ray, Renie Kidney, Little Marguerite, Donaldson Sisters, Beatrice Rice, Ada Henry.

A MIDNIGHT BELL.—Francis Yale, manager; H. H. Cory, advance representative; Fred Fairbanks, stage-manager; S. B. Briden, machinist; Ed Schuntenhaus, property man

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1873.]

The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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Foreign subscription, \$5.00 per annum, postage prepaid.

Telephone number, 611 30th Street.
Registered cable address, "Dramirror." Atlantic Cable
Code used.

The Dramatic Mirror is sold in London at Pall Mall
American Exchange, Carlton St., Regent St., and 200's
Exchange, 3 Northumberland Ave., Trafalgar Square. In
Paris, at the Grand Hotel Kämpf, and at Brentano's,
17 avenue de l'Opéra. The Trade supplied by all News
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Remittances should be made by cheque, post-office or ex-
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York Dramatic Mirror.

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Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - OCTOBER 14, 1899.

Largest Dramatic Circulation in the World.

A TROLLEY line is being constructed to connect the scene of the decennial production of the Passion Play at Oberammergau with a railway some fourteen miles distant, thus making unnecessary the former mountain ride to this picturesque locality. It is said also that the modern device of facilitation known as an "information bureau" will be established for the purpose of assigning tourists to suitable lodgings and otherwise simplifying their sojourn at the next performances of the play. Still another innovation is a large iron theatre which is nearing completion. It will accommodate 4,000 spectators, and the auditorium will be inclosed, although the stage, as formerly, will be in the open air. The simple Bavarian peasants are said to look askance at these innovations, fearing that they will detract from the devotional attitude which all visitors who visit Oberammergau to witness the presentation of the sacred drama are supposed to assume. And as the isolation and almost primitive simplicity of this locality and its actors were supposed to greatly contribute to the general effect of the Passion Play, there is little doubt that the introduction of such tokens of modernity as those mentioned—which tokens must inevitably be followed by others—will in the end rob this wonderful dramatic spectacle of much of its original force and character.

WHILE the popular title, "The Little Church Around the Corner," contained nothing to suggest that the late Dr. Houston's Church of the Transfiguration was the actors' church of New York, such indeed it was, and in a measure still is, as is well known. In London, St. Leonard's Church, Shoreditch, is popularly known directly as "The Actors' Church." It has for ages been so known, not because actors have frequented it, but because it was the burial place of many of the players of SHAKESPEARE's time. Even the remains of the famous RICHARD BURRAX are there interred. This church has been undergoing a thorough renovation, and this fact recalls its ancient professional significance. Now that the Actors' Church Alliance of America is gaining strength and enlisting the good offices of the clergy throughout this country, the dramatic profession will no longer be as confined as it has been in search of religious ministration. "The Little Church Around the Corner" always will have a warm place in the hearts of the profession because of its generous and Christian attitude toward the players in the past, but now in this city there are several churches that extend the hand of fellowship, and, thanks to the Alliance, in every city of importance there will be found clergymen anxious to show good will toward the people of the theatre.

THE anti-French sentiment that the DUMAS case has aroused in other European countries is shown by the experience of a French dramatic company that is touring Germany and Austria. In a number of towns, it is stated, this company has been

unable to appear, the local managers refusing to allow it to use their theatres, while in places where managers have permitted performances the public would not attend. The members of the company stoutly averred their sympathy for DUMAS, but without avail. That they were French apparently was held to be a sufficient reason for enforcing a rigid boycott against them.

THE TICKET SPECULATORS.

The hearing last Friday before the Council Committee on Law of the Municipal Assembly on a proposed ordinance requiring theatre ticket speculators to stand at least one hundred feet from the entrance to a place of amusement while plying their trade turned out to be in the nature of a farce. There is every indication that the proposed ordinance will fail, whereas it ought to become a law. Theatre-ticket speculation, which is both a public nuisance and a public injustice, as well as a reflection upon the honesty of theatre management that permits it, should be stopped.

A careful reading of the proceedings in this matter last Friday might almost lead to the belief that the real purpose of the hearing was to fortify and safeguard the "business" of theatre-ticket speculation. One of the city Councilmen attacked the measure on the theory that its adoption would "deprive a considerable number of men of a chance to earn a living"—a plea which might be made on behalf of persons in even more questionable vocations that find existence easy under present conditions in New York. The special pleader for the speculators questioned the legitimacy of the alleged appearance of a lawyer for certain theatre managers on the ground that some of those managers were themselves in league with the speculators, and this, of course, cast suspicion upon the good faith of that appearance. There does not seem to have been any general notification of theatre managers that the hearing would take place, and there was a clear intimation on the part of the committee before which it was held that theatre-ticket speculation as it is now conducted would not be further interfered with by "law." Thus the whole affair had a cut-and-dried appearance.

As the law that relates to theatre-ticket speculators now stands, it is within the power of any manager in New York to stop such speculation on the business of his theatre. The late AUGUSTIN DALY stopped this business about his theatre, and the exercise of ordinary care and the invocation of existing laws by a manager will effect the same result, as is proved in the case of at least one theatre in New York that has suppressed the speculators and whose business this season would make a league with that gentry as excusable in the public eye as it ever has been. Theatre-ticket speculation is an illegitimate business, from every viewpoint of honest business, even though the city may have sought to legitimize it by licensing those that follow it. And wherever it is practiced it may safely be assumed to have the sanction of the particular theatre manager whose premises may be the scene of it, as it is notoriously the practice of the speculators to arrange with the managers who tolerate it for a division of the profits squeezed out of the public by its means. Managers who permit this species of fraud upon their patrons are bound sooner or later to regret it, as they must inevitably be compared with the managers who have an equally good excuse to permit it, yet who are honest enough to protect their patrons from its outrageous exactions.

THE "Circolo Artistico Eleanora Duse," an Italian amateur dramatic club having its headquarters in the neighborhood of St. Mark's Place, has decided to produce during the coming Winter the works of SANDO, FERRARI, SUDERMANN, IBSEN, AUGIER, DUMAS, BUSO, ORNET, MARENG, CARERA and a number of lesser dramatists, under the direction of an experienced professional stage-manager. The casts, though composed chiefly of amateurs, will include a number of players who were, before their migration to this country, connected with professional dramatic companies in Italy. The point worth noting in this announcement is that the plays selected are all of a high class, though the audiences before which they are to be produced will represent an humble workaday world. The contrast between the dramatic taste of these aliens and that of the average American might be amusing were it not painfully suggestive. Certainly it is not pleasing to consider that while the average native business man sits in a theatre applauding an "undressing act," the Italian barber who shaved him, or perhaps the boy who polished his boots, is enjoying with equal intensity the performance of a play by DUMAS or some other author of dignified note.

THE anti-French sentiment that the DUMAS case has aroused in other European countries is shown by the experience of a French dramatic company that is touring Germany and Austria. In a number of towns, it is stated, this company has been

PERSONAL.



ELLSLER.—John A. Ellsler, now with the James-Kidder Hanford company, celebrated his seventy-seventh birthday on Sept. 26.

MANSFIELD.—Mrs. Richard Mansfield (Beatrice Cameron) joined her husband last week in Boston, her departure from this city having been delayed by the illness of their little son, whose health is now happily recovered.

ARROTT.—Marion Abbott has been engaged by James A. Herne to originate a prominent character in his new play, *Sag Harbor*.

CLAPP.—H. A. Clapp, dean of the Boston dramatic critics, has resigned from the staff of the Boston *Advertiser*, of which paper his reviews had been a feature for years.

MITCHELL.—Julian Mitchell, stage-manager for Alice Nielsen, received from Miss Nielsen's company, at Montreal last Wednesday, a silver loving cup in token of esteem.

MILLARD.—Laura Millard has decided to remain indefinitely in London. She had intended to devote this Winter to study in Paris; but her plans have been altered by an offer to appear with De Wolf Hopper when he produces *Wang in London*.

DREW.—John Drew has been under doctor's care since Thursday last. Mr. Drew had a severe cold and, fever setting in, the physician ordered perfect quiet. Mr. Drew insisted upon playing, however, and left his bed on Friday and Saturday rather than disappoint the audience.

VALDA.—Madame Giulia Valda gave a reception at her new home in this city last evening, in celebration of her birthday.

SULLIVAN.—Sir Arthur Sullivan is about to publish a volume of his "Reminiscences."

SMITH.—H. Reeves Smith arrived in this city last Tuesday to join the Empire Theatre Stock company.

KENDAL.—The professional careers of Mr. and Mrs. Kendal are told in T. Edgar Pemberton's "The Kendals," shortly to be published in England.

ENGLANDER.—Ludwig Englander having inherited \$320,000 by the death of a relative in Austria, will sail to-day (Tuesday) to make his home in that country. In order to acquire the estate he has sworn allegiance to the Austrian Empire.

KENDAL.—W. H. Kendal came over from Philadelphia to see last Tuesday's yacht race, being a guest of Sir Thomas Lipton.

STANGE.—Stanislaus Stange's dramatization of the novel, "Quo Vadis," has been accepted by Fred C. Whitney for production in this city during the holidays.

SCOTT.—Mr. and Mrs. Clement Scott were announced to sail for New York, via the West Indies, on Saturday, Sept. 30, having postponed their voyage a week.

IRVING.—A new theatre at Seacombe, in Cheshire, England, has been named after Sir Henry Irving, who will open it before coming to this country.

HALL.—Jessie Mae Hall ran a locomotive over the famous Georgetown loop, near Georgetown, Colo., last week. Miss Hall is receiving much praise for her performance of Suzanne in Brown's *Town*.

VERDI.—Giuseppe Verdi will celebrate to-day (Tuesday) the eighty-sixth anniversary of his birth. It is proposed that King Humbert shall confer upon him the highest decoration of Italy, the collar of the Annunziata, an order founded in 1362.

POWERS.—Francis Powers has written a new play, *Mother Earth*, soon to be produced in San Francisco, the scene of his extraordinary success with *The First Born*. The new play is a study of life in the Mexican provinces.

DE RESZKE.—Edouard De Reszke arrived from Europe on Sunday to appear with the Maurice Grau Opera company. Jean De Reszke, it is said, will remain abroad this season.

IRVING.—Sir Henry Irving, Ellen Terry and the London Lyceum company will sail from Liverpool for this city on Saturday.

JACK.—John Jack will play the principal role in the new comedy, *My Son Ben*.

RALEIGH.—Cecil Raleigh, author of the latest Drury Lane melodrama, *Hearts Are Trumps*, is charged with plagiarism by two authors. His heroine has an enemy who discovers her portrait in an artist's studio and employs another artist to attach it to a painting of a nude body, which is exhibited to her

shame. G. H. Abbott declares that this incident is in his story, "Clytie's Shoulders," published in 1894, and Joseph Dilley says he incorporated it in a play called *Sir Gabriel's Little Jest*.

LE BABY.—C. G. A. Le Baby, a popular member of the *Théâtre Français*, is to leave that establishment.

KRUPP.—Arthur Krupp, the famous maker of great guns, has opened at Berndorf, near Vienna, a theatre erected by him for the pleasure of the workmen of his establishment.

WYNDHAM.—Charles Wyndham's new London theatre, which will bear his name, will be opened on a date yet to be fixed with David Garrick.

HAMILTON.—Theodore Hamilton was out of the cast of *In Paradise*, at the Bijou, at several performances, when Harry Bagge read his role with pronounced success. Later, Hudson Linton was secured for the part.

TASSIN.—Algernon Tassin, who is remembered as a member of Julia Marlowe's company in this country, has dramatized Blackmore's "Lorna Doone," under the name of Rose Brilliant, and Arthur Bouchier will originate the part of John Ridd if the author of the novel does not prohibit the performance, as he threatens to do. ***

NOTES OF NEW THEATRES.

The new City Hall and Opera House at Calumet, Mich., is nearing completion. The building was designed by Charles K. Shand and is a large and handsome structure. The style of architecture is that of the Italian Renaissance. The theatre will have a seating capacity of 1,200 and a stage 64 x 26 feet. The proscenium arch will be 32 x 26 feet, and the height from stage to fly galleries 30 feet and from fly galleries to gridiron 30 feet. There will be ten dressing rooms. The house will be heated by steam and lighted by electricity, and all its appointments will be of the most modern type.

A new theatre at North Adams, Mass., is now an assured fact. It will be connected with the new Richmond Hotel, work upon which has been started, and will be, it is said, one of the largest and best appointed theatres in the State. The seating capacity will be 1,400 and the stage will be large enough to accommodate any production. The house will be ready for opening, it is expected, next season.

G. W. Sipe, well known as the proprietor of an animal show, is to build a theatre costing \$30,000 at Kokomo, Ind.

Butler Brothers, proprietors of the Standard Theatre, St. Louis, have purchased ground at the corner of Twelfth and Central Streets, Kansas City, and will erect thereon a large theatre to be devoted to burlesque.

At Reynoldsville, Pa., ground will be broken shortly for a new brick theatre.

J. Edwin Hillpot, of Bound Brook, N. J., has secured option on property in New Brunswick, N. J., where he proposes to build a new theatre with seating capacity of 1,500. He represents New York capital. ***

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 8 to Sept. 18, 1899.

AUNT KATE, SPINSTER. By E. S. Stillwell.

THE AUTOMATON. By Kenneth Lee.

BEELZEBUB. By Barthélémy Gréville; translated by Carol Reginald.

BY ORDER OF THE Czar; OR, THE COSSACKS. By Anatole Rodin Molière.

FORTY WINKS. By Henry Francis.

HORATIO. By Virna Woods.

THE JEW AROUND THE CORNER. By Lester Franklin.

A MAN'S WOMAN. By Mrs. Anne Crawford Flexner.

POTPOURRI. By James T. Tanner, W. H. Rique, and Napoleon Lambet.

SAMANTHA BOOM-DE-AY. By Ina Hammer.

UNCLE SAM. By James McGrew, Jr.

QUESTIONS ANSWERED.

(No reply by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

T. C., Memphis, Tenn.: Lillian Russell has never appeared, we believe, in the role mentioned.

A. W. C., New London, Wis.: We have no record of the performance mentioned.

MUSIC LOVER.—The season at the Metropolitan Opera House, New York, will begin on Dec. 18.

J. R., New York: The Sign of the Cross is not now booked to play in New York this season, but will be seen in Jersey City in December.

C. W., Detroit: An advertisement in THE MIRROR would put you in communication with the persons you wish to reach.

G. Austin, Tex.: Write to the Librarian of Congress, Washington, D. C., for a copy of the copyright laws.

J. Alexander, Roslindale, Mass.: The point you raise seems to be a novel one. Perhaps if you were to address an inquiry to the Librarian of Congress, Washington, he could settle it.

RICHARD III., Mobile, Ala.: 1. At the Standard-Wheatcroft Dramatic School in New York two free scholarships are given annually. Examinations for these scholarships for this year have just closed. 2. We know of no play of the title mentioned.

PROFESSIONAL: 1. It is said that the first theatrical benefit ever granted was taken by Mrs. Barry in 1887. 2. Scenery was introduced into English theatres in 1605 by Inigo Jones. 3. Plays were suppressed by the Puritans in England in 1633. 4. Stalls were first introduced into English theatres by Alfred Bunn in 1833. 5. The farewell benefit of Macready took place at Drury Lane, London, Feb. 26, 1851. 6. Barnum's Museum and Theatre, New York, burned down on March 3, 1868.

MUSIC: "Is not 'God Save the Queen' a very old composition?" Yes. The words of this anthem were written by Benjamin Johnson, poet and dramatist, who was born at Westminster on June 11, 1554, made poet-laureate in 1619 and died Aug. 16, 1625. The music was composed by Dr. John Bull, organist to Queen Elizabeth and King James I. The anthem was written and composed at the request of the Master and Wardens of the Merchant Tailors' Company, and was first sung in their hall in Threadneedle Street by the gentlemen of the Chapel Royal, Dr. Bull presiding at the organ.

A. M. W., Columbus, O.: Moving picture machines are becoming a drug on the market and the interest of the public in them seems to be on the wane. The only pictures which arouse interest in New York are those which are shown in the evening of the day on which they are taken. Of course the smaller towns have not been surprised with the pictures as yet and you might make a profit by organizing a small vaudeville company and playing them at very cheap prices. If you write to vaudeville and burlesque managers you may be able to get an engagement. The salary and conditions of contracts vary so much that it would be impossible to give you any definite information on those points.

THE USHER.



Says the *Sun*: "The durable prosperity of wholesome plays, in contrast with the ephemeral value of unwholesome ones, proves that most of our people who go to theatres are all right."

An occasional truth may creep into even the dramatic columns of the *Sun*, and here we have one of the rare examples of this fact.

The one essential lacked by indecent or immoral plays is vitality, without which no enduring success can be achieved. The highly spiced sauce may give a momentary delight to the jaded palate, but it does not serve the purpose of a steady diet. Offensive plays that stimulate a brief curiosity among New Yorkers of Tenderloin taste and strangers from the country larkishly bent, soon die of inanition. In other cities they are almost certain to be avoided.

The devil in the pulpit would not be a more extraordinary spectacle than we are treated to whenever the dramatic column of the *Sun* moralizes—as it does, from time to time.

But the *Sun* shows a tendency to discriminate significantly in its strictures upon objectionable entertainments. What it calls an adaptation of "an indecent French farce" it scores with well simulated indignation—when it is produced at the Manhattan or any of the theatres lying outside the charmed circle of its clique of managerial friends. But when "an indecent French farce" in English dress is given at the Criterion Theatre, for instance—well, that's another story. Externatating circumstances, softening phrases, ingenuous excuses are readily found in its behalf.

Wherefrom the *Sun*'s observations on the relative prosperity of wholesome and unwholesome plays, while undoubtedly correct, gain no weight from their source.

There was a marked discrepancy between the joyous note of triumph that ran through the dispatches describing the Boston premiere of *More Than Queen* and the criticisms of that production published in the Boston papers.

Probably this difference indicates that "the passionate press agent," as the *Transcript* picturesquely terms him, got in his fine work when the telegraphic accounts were flashed over the wires.

As a rule, the accounts of productions elsewhere that reach the metropolitan dailies next day are untrustworthy, whether they come from Boston, Chicago, or London. Correspondents often are required to file their dispatches at an hour too early to admit of witnessing the play, and so they must depend for advance information upon the press agent, whose opinions are sometimes slightly biased.

The *Times* finds fault with the condition which causes a good actor, who achieves praiseworthy results but fails to set the river on fire, to be considered a failure, and attributes the injustice to the commercialism which dominates our theatre at the present time.

"In a purely commercial theatre no sort of success is considered but commercial success, and current comment on the doings of the commercial theatre is generally made from its own point of view," says the *Times*.

This is a state of affairs which *The Mirror* has opposed for some time past and will continue to oppose until our stage recovers its equilibrium.

The manager who is moved solely by sordid motives necessarily helps toward dramatic deterioration rather than progress. The commercial element has had the controlling hand in American theatricals so long that the artistic side of the theatre has descended from mere toleration to virtual exile.

Anybody who talks art to these money-changers in the temple is not only certain to fail to make himself understood by them, but to subject himself to ridicule.

The reason why "current comment" on the stage has become infected with the same commercial spirit that animates the managerial traders is because certain newspapers and newspaper writers directly and indirectly profit by the system that prevails.

We do not find the *Times* enlisted in an effort to correct either of two evils which exist in this city—the evil of ignorant and vulgar speculation in the theatre, and the evil of subsidized servitude on the part of a portion of the press. The newspaper that lacks the courage to fight for a cause which it knows to be just and right is scarcely less culpable than the newspaper that delivers itself over into abject slavery to mercenary masters.

Some of the newspapers of this city, in their shameless espousal of what is recognized

by intelligent and decent people to be the curse of dramatic art in this country, have become a byword. The gross dishonesties they practice upon their readers are perceived and rightly estimated by representative journals in other cities, far and near.

Perhaps one of the most effective weapons against the evil of rampant commercialism in the theatre would be exposure by the reputable newspapers of this city of the nature, scope and workings of the ring that flourishes here. A day may come, and that not far distant, when New York newspapers of character will find it necessary to take steps to separate themselves in the public mind from the corrupt and venal sheets whose remarkable performances they now ignore.

FRED NIBLO.

The smiling countenance of Fred Niblo, the American humorist, looks out from the front page of this week's *Mirror*. The photographer caught him in a happy moment, and the picture shows him in a characteristic attitude, such as he frequently assumes when he is engaged in driving home the point of a joke.

Mr. Niblo is a product of the new era in vaudeville. He has been so successful in supplying refined humor to the patrons of the houses devoted to that form of entertainment that he has not missed a week in fourteen months, except those necessarily lost in making long jumps. This is a record of which any performer might well be proud. It shows not only Mr. Niblo's popularity with managers and public, but stamps him as a reliable business man who never fails to keep his engagements.

Mr. Niblo was born in Nebraska on Jan. 1874. He showed marked talent for the stage at an early age, which developed as the years went by. Even after a complete college course, his fancy for a career before the footlights was as strong as it was in his early boyhood, and he determined to adopt the stage as a profession. He began by entertaining at clubs and social functions, and continued in that line until June 27, 1898, when he made his vaudeville debut at Keith's Boston theatre. He was successful from the start, and since that time his services have been in constant demand. While he is naturally gratified at his present success, he is very ambitious and hopes some day to attain a high position on the legitimate stage. He is reaching for the top, and will get there, if hard work, patience, backbone, and a due proportion of nerve count for anything.

Mr. Niblo has a great many friends, whom he has gained by his sincerity and fair, square methods. He has an engaging personality which stands him in good stead before and behind the footlights. His way of entertaining an audience is refreshingly original, and he has received the commendation of the critics in every city of note, from aesthetic Boston to emphatic San Francisco.

VISITORS FROM THE FOREST HOME.

Frederick Chippendale, Charles J. Fyffe, and Mrs. Kate Ludlow Littell, of the Edwin Forrest Home, spent the Dewey days in New York and remained all of last week visiting friends. Mr. Chippendale witnessed the opening performance of *We 'uns of Tennessee*, in which his daughter and granddaughter, Mrs. and Miss Warner, appeared. Mr. Fyffe and Mrs. Littell attended a number of social functions, and the former was a guest on Thursday on board the Olympia.

OBITUARY.

Joseph Payton died at his home in Centerville, Ia., on Sept. 30, aged sixty-three years. Mr. Payton leaves a widow, four sons—James, Senter, Henry, and Corse—and a stepdaughter, Mollie G. Spooner. The large circle of professional friends that sent floral tributes was an evidence of the esteem and love they had for "Uncle Joe," as he was familiarly known. Joseph Payton was born on Sept. 12, 1836, in Shelby County, Mo., and removed to Iowa in 1843. He had held several offices in Centerville politics. In 1862 he enlisted in Company D, Sixth Iowa Regiment, serving throughout the war until July, 1865, and participating in all of Sherman's campaigns. In 1859 he married Mrs. Elizabeth Manson.

George M. Feich, door keeper and head usher at the Boston Museum in the days when William Warren headed the stock company, died last week in Boston of heart disease.

He was born in Sandwich, N. H., eighty years ago and went to Boston in 1839. He was a member of the police force from 1854 to 1866, and served as constable and truant officer for twenty-seven years, being retired in 1893. It was while in this capacity that his evenings were free, so that he was able to be at the Museum. The funeral was held in Lorimer Hall, Tremont Temple, a widow and two sons survive.

Marguerite Cushman Brown died at the New York Hospital, Sunday, Oct. 8, of pneumonia. On Sept. 20, while crossing the street, she was knocked down and seriously injured by a runaway horse, one of her lungs being punctured by a broken rib.

She had been suffering with a severe cold, which rapidly developed into pneumonia.

Her first engagement was with the Lewis Morrison Stock company in Chicago, afterward with Jane Coombs, Helen Blyth, the Minneapolis stock, Charlotte Thompson, her last engagement being with A. Bunch of Keys.

Mrs. Henry Child, whose death by drowning in the wreck of the steamship *Scoutsman* in the Straits of Belle Isle, on Sept. 22, was reported in last week's *Mirror*, had long been prominent in England in drama and in comic opera.

Her successes in Horace Lingard's company and in La Cigale and the Mountebanks had been complete.

For several seasons she had appeared in The Sign of the Cross, her husband being stage-managing that company.

Robert W. Coote, brother of Bert Coote and the late Charles Coote, died of Bright's disease in this city, on Oct. 2, aged forty-three years. Born in England, he came to this country in 1874 and had appeared in a number of important dramatic productions with considerable success. One of his most notable performances in this city was Jack Scumble in *Warranted*, with Nat C. Goodwin, on Feb. 25, 1884. A widow survives.

Elizabeth Stewart, a vaudeville performer, died at the Passavant Hospital, in Jacksonville, Ill., on Sept. 28, from typhoid fever.

She went to Jacksonville to play at the street fair and was taken ill the first day of her engagement.

She was a gentle and refined girl, and her death among strangers seems especially sad. The remains were taken to Chicago, where her widowed mother resides.

Francis Xavier Zeltner, an old-time pantomimist, died in this city, Oct. 4, aged fifty-one years. He was well known to American players in his line, and was a member of the Elks, by which society he was buried on Oct. 7.

George A. Wilcox died at New Richmond, Wis., Oct. 1. He was formerly well known in the West and had played with Thomas W. Keene.

Stoddart Walsh, youngest son of J. D. and Annie L. Walsh, died in this city on Oct. 7.

HALL'S METROPOLITAN REMINISCENCES.

(Special Correspondence.)

CHICAGO, Oct. 5.—When a New York cabman held me up for a grand-opera-all-star fare in front of the Grand Central Depot last Sunday night, I took my seat in a Chicago sleeper with the idea that I was coming back to the "rest cure," where I could walk the streets without having a collar torn off in the rush line, but when I arrived here I bumped into the Fall Festival crowd in our "Court of Honor" on State Street, and for another week at least I must be half back. It is great for the managers, though, and every house is turning people away.

That New York of yours is really a great town. It is America. I have spent seven full days there this year, and believe it to be the real cause of insomnia. Every New Yorker is a Pinkerton. He never sleeps. Between George Dewey, The Lambs, The Players, the naval parade, Weber and Fields, and the land parade I scarcely "batted an eye." The Arabian Nights were not in it. That is the verdict of the entire Chicago Dewey Committee, of which I was an humble member.

We had, as a body guard, four of our Chicago city detectives—the flower of the force. On the day of the naval parade we had the *City of Lawrence* chartered, and the four sleuths went to pier 24 in the wrong river to look for it. Fortunately, they got across town in time to catch us, and two of them started out to find the billiard room on the boat. Imagine a billiard table on a boat! When we saw Dewey at the Waldorf last Sunday these detectives expected to see him in full uniform. He wore a frock coat and dark trousers, and one of the sleuths said to me: "Gee, he's in plain clothes." Then on the boat one of the Chicago aldermen spent half an hour looking for a telephone. But we had a good time.

I dodged the fireworks display, and went over to the Fifth Avenue Theatre to see Mrs. Fiske in *Becky Sharp*. For three hours I forgot that Dewey was in town. I forgot the Roman candles and the rockets and I lived again in the pages of a well-thumbed Thackeray. Could William Makepeace see that performance he would say: "I builded better than I knew. 'Biff!'" And Barrymore! Well, I never should have believed it had I not seen it. A veritable stripling, bright of eye and full of spirit. Barrymore, Ponce de Leon and company is alone worth the price of admission. I have been attending the theatres very often for twenty-five years, and no performance ever made me forget my surroundings so completely. The man who misses it misses a treat, and I would say so even though I worked on a New York daily and it meant my discharge.

One evening I visited Weber and Fields' with Charlie Ross, and there I sat in a big dressing room and saw Ross, Pete Dailey, Dave Warfield, and John Kelly "make up." Kelly as the Irish Gipsy was ready for the stage when Ross went up, and began an eloquent plea for his client, charged with wife beating. Kelly wept copiously. Warfield kept order as bailiff, and when I, as the court, fined the prisoner \$25 and costs, Officer Peter Dailey took him out. It was impromptu, but it would have "gone" on the stage upstairs.

And the Lambs! What a care-forgetting organization. They were all there, too. Imagine Gus Thomas, Dibby Bell, Maurice Barrymore, and Harry Dixey at one table, with "Tod" Sloan warbling his latest. "She Knew a Lobster When She Saw One," and the place peopled by Ed Stevens, Robson, Crane, Lou Baker, Will McConnell, Dave Marion, Bob Hilliard, Dan Daly, Martinetti, Sam Edwards, dear old Lincoln, Ernest Hastings, Harry Hamlin, Ed Upton, "Jap" Wheelock, Joe Holland, Jack Saville, Harry Woodruff, Walter Hale, Billy Ingerson, Perugini, and a hundred others whose names I do not recall just now. Dewey was blown when a man is privileged to sit in that magic circle.

And Charlie Rector, the king of entertainers and entertainer of the rest of the deck, the friend of Paty du Clau and the shell fish contingent. A Chicago man who has made a hit in New York.

Mr. Crane showed me a telegram he received from friends in a swell Detroit club, of which he is an honorary member. It read: "Hear you are playing Peter Stuyvesant with a wooden leg. Can you make it rubber? Easier to pull."

Only the fountain pen in possession of Rudyard Kipling could faithfully describe that New York trip and its sights and scenes. Had Dewey been with me he could have had more fun than he did with Croker and Van Wyck, and when he comes here I'll tell him so.

"BIFF" HALL.

THE ACTORS' CHURCH ALLIANCE.

The first regular monthly service of the Actors' Church Alliance will be held next Sunday evening Oct. 15, at St. Chrysostom's Chapel, corner of Thirty-ninth Street and Seventh Avenue, at 8 p.m. The Rev. Dr. George M. Christian, rector of the Church of St. Mary the Virgin, will preach. Members of the Alliance and all professionals and friends of the theatre are cordially invited to attend.

THEY HAVE THE WAR FEVER.

Mortimer Kaphan announced last week that he meant to organize a company of actors to serve in the Transvaal war, and that he had enlisted already Henry Dixon, Albert Miller, Robert Vallee, Richard Ahrens, Ed Harvey, Will Robinson, and John Wagner.

QUARANTINED IN NEW ORLEANS.

Owing to the strict quarantine regulations at New Orleans no less than fourteen theatrical companies on their way into Texas were obliged to remain all last week in that city.

MUSICAL NOTES.

Elsa Ruegger, the Swiss girl violinist, arrived last week from Europe and will make her American debut soon with the Boston Symphony Orchestra.

Rudolph Aronson has contracted to produce in Germany a new grand opera, *Der Buddha*, by Max Vogrich.

Walter Damrosch, David Bispham, and Frau Gadski contemplate a tour this season, under management of H. M. Hirschberg, giving lectures and recitals of Wagnerian music.

The first Sunday night concert of the season at the Metropolitan Opera House occurred on Oct. 8, the bill introducing Suzanne Adams, Andreas Dippel, Signor Campanari, and Nathan Franke. Emil Paur conducted.

Wanted—First-class attractions for Thanksgiving, Christmas and New Year's. One of the best one-night stands in Ohio, E. R. Endly, Memorial Opera House, Mansfield, O.,

PROFESSIONAL DOINGS.



"Eddie Foy Defying the Abductors" is the title given to the above picture by Charles H. Wright, formerly correspondent of *The Mirror* at Altoona, Pa. Mr. Wright's kidnap caught Mr. Foy and the two little Floys last Summer as they were journeying to Chicago. The picture was taken, very consistently, at Defiance, O.

Clara Weir, pianist in the Warren, O., Opera House orchestra, was married Sept. 24 to F. D. Hupp, leader of the orchestra at the Opera House at Streator, Ill.

Helen Desmonde (Mrs. Walter Wilson) is seriously ill at St. Joseph's Hospital, Fort Wayne, Ind., where she will undergo a serious operation.

Fannie Donovan will star this season in Dewey's Reception, under management of W. B. Henry.

W. B. Moore has joined McFadden's Row of Flats company as business-manager. C. G. Allen is now in advance of this company.

Willis G. West, of the Williams Stock company, was presented with a diamond ring during the engagement at Lyons, N. Y., last week.

The violin playing of the Bensey Sisters in The Village Postmaster in Jersey City last week made a decided hit.

Edith Yerrington, after a year of rest and travel in this country and in England, lately returned to the stage to assume the character of Jack in *Jack and the Beanstalk*. Her graceful acting and exquisite singing in the role brought forth high praise from the Boston press during the recent engagement there.

Laura Crews has joined L. R. Stockwell's company to play Dot in *A Midnight Bell*.

Josephine Knapp and John McGhie, through their attorney, James Foster Milliken, obtained judgment on Oct. 6 against George C. Tyler and Jacob J. Rosenthal, in the Supreme Court of this city, for \$917.07 balance due for salary in the Dibby Bell Opera company.

Josephine Mills is regaining her health at Las Vegas, N. M.

Eugenie Blair was forced to cancel her Texas dates on account of the quarantine against New Orleans. After concluding their New Orleans and New Iberia engagements the company left for Memphis and will fill in dates until Oct. 22, when they resume their original bookings at Omaha.

Jane Corcoran, who for the past three seasons has played the leading ingenue role and been featured in Tennessee's *Pardner*, and who was engaged last Spring by William A. Brady, has resigned from the *Stranger in a Strange Land*, owing to the unfitness of the character for her. Miss Corcoran's resignation will take effect Oct. 14.

Zelie de Lussan, Madame Scalchi, and Claude Bonnard arrived from Europe on Sunday.

Various claimants to ownership of the new opera house, Albuquerque, N. M., have become involved in violent opposition. At last report nearly every one in the case, not excepting the District Attorney, had been arrested.

The London cast of *The Rounders* will include Mabel Gilman, Lettie Lind, Louis Bradford, Edward Tyler, and D. L. Don.

Mark E. Swan has completed a new farce to be

CURRENT AMUSEMENTS.

Week Ending October 14.

New York.

METROPOLIS (Third Ave. and 142d St.), WHEN LONDON SLEEPS.

OLYMPIC (Third Ave. bet. 129th and 130th Sts.), FRED RIDER'S NIGHT OWLS.

HARLEM OPERA HOUSE (129th St. nr. Seventh Ave.), BECAUSE SHE LOVED HIM SO.

HAMILTON MUSIC HALL (129th St. nr. Seventh Ave.), WILLIAMS AND WALKER'S COMPANY.

MINER'S (129th St. nr. Lexington Ave.), VAUDEVILLE.

THE PALACE (96th St. bet. Lexington and Third Aves.), VAUDEVILLE—1:30 to 11:30 P. M.

CARNEGIE HALL (Seventh Ave. and 57th St.), CLOSED.

THE NEW YORK (Broadway and 49th St.), THE MAN IN THE MOON, Jr.—7 to 10 Times.

CRITERION (Broadway and 42d St.), THE GIRL FROM MAXIM'S—8 to 9 Times.

THE VICTORIA (Seventh Ave. and 42d St.), THE ROGERS BROTHERS IN WALL STREET—2 to 2 Times.

AMERICAN (Eighth Ave., 42d and 43d Sts.), ROMEO AND JULIET.

MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY'S STOCK IN TOO MUCH JOHNSON.

BROADWAY (Broadway and 41st St.), THE GHETTO—28 to 33 Times.

EMPIRE (Broadway and 40th St.), JOHN DREW IN THE TYRANNY OF TRADE—30 to 35 Times.

METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.

THE CASINO (Broadway and 39th St.), THE ROUNDER—9 to 9 Times.

KNICKERBOCKER (Broadway and 38th St.), FRANCIS WILSON IN CYRANO DE BERGERAC—22 to 25 Times.

HERALD SQUARE (Broadway and 35th St.), THE ONLY WAY—35 to 33 Times.

GARRICK (63d St. East of Sixth Ave.), OTIS HARLAN AS MY INNOCENT BOY—9 to 16 Times.

KOSTKE & BIAL'S (145-149 West 32d St.), VAUDEVILLE.

MANHATTAN (125-127 Broadway), A STRANGER IN A STRANGE LAND—17 to 24 Times.

THIRD AVENUE (Third Ave. and 31st St.), CARL A. HASWELL IN A LION'S HEART.

BIJOU (129th Broadway), IN PARADISE—41 to 45 Times.

WALLACK'S (Broadway and 36th St.), W. H. CRANE AS PETER STUYVESANT—8 to 14 Times.

DALY'S (Broadway and 36th St.), E. H. SOTHERN AND VICTORIA HARRIS IN THE KING'S MUSKETEERS—29 to 31 Times—THE SONG OF THE SWORD ANNOUNCED FOR OCT. 12.

WEBER & FIELDS' (Broadway and 26th St.), THE WHIRLWIND AND THE GIRL FROM MARTIN'S—13 to 20 Times.

SAM T. JACK'S (Broadway and 26th St.), Closed.

FIFTH AVENUE (Broadway and 26th St.), MRS. FISKE AS BECKY SHARP—29 to 35 Times.

THE GARDEN (Madison Ave. and 27th St.), JAMES K. HACKETT IN RUPERT OF HENTZAU—15 to 25 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.

MINER'S (312-348 Eighth Ave.), SAN DEVERE'S OWN COMPANY.

MADISON SQUARE (26th St. nr. Broadway), WHY SMITH LEFT HOME—45 to 52 Times.

LYCEUM (Fourth Ave. bet. 26th and 27th Sts.), ANNIE RUSSELL AS MRS. HOBBS—36 to 45 Times.

EDEN MUSEUM (250 St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.

PROCTOR'S (250 St. bet. Sixth and Seventh Aves.), CONSCIOUS VAUDEVILLE—12:30 P. M. to 11:30 P. M.

GRAND OPERA HOUSE (Eighth Ave. and 26th St.), JAMES-KIDDER-HANFORD COMPANY IN REPERTOIRE.

IRVING PLACE (Southwest cor. 19th St.), DRAMA AND COMEDY IN GERMAN.

FOURTEENTH ST. (14th St. nr. Sixth Ave.), A YOUNG WIFE—6 to 34 Times.

KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:30 M. to 11:30 P. M.

ACADEMY (Irving Place and 14th St.), DENMAN THOMPSON IN THE OLD HOMESTEAD.

TONY PASTOR'S (Tammey Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:30 P. M.

DEWEY (126-128 East 14th St.), THE TAMMY TIGERS, STAR (Broadway and 13th St.), THROUGH THE BREAKERS, GERMANY (147 East 9th St.), THE REISERMAN COMPANY IN GERMAN REPERTOIRE.

LONDON (205-207 Bowery), THE MERRY MAIDENS.

PEOPLES' (189-191 Bowery), THE HEBREW DRAMA.

MISER'S (186-189 Bowery), THE UTOPIANS.

THALIA (45-47 Bowery), THE HEBREW DRAMA.

WINDSOR (45-47 Bowery), THE HEBREW DRAMA.

Brooklyn.

ACADEMY OF MUSIC (17 to 19 Montague St.), Closed.

PARK (280 Fulton St.), THE JAXON OPERA TROUPE IN IL TROVATORE.

HYDE & BEHMAN'S (300-322 Adams St.), VAUDEVILLE.

NOVELTY (Driggs Ave. and South 14th St.), VAUDEVILLE.

GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), ANDREW MACK IN THE LAST OF THE MOHOMANS—45 plus 1 to 8 Times.

UNIQUE (194-196 Grand St.), LILLIAN WASHBURN'S INDIAN MAIDENS.

THE AMPHION (427-441 Bedford Ave.), Closed.

STAR (201-207 Jay St., nr. Fulton St.), REILLY AND WOOD'S SHOW.

EMPIRE (201-207 South 6th St.), HARRY MORRIS' TWENTIETH CENTURY MAIDENS.

COLUMBIA (Washington, Tilbury and Adams Sts.), R. D. McLEAN AND C. W. TYLER IN PHRASO.

GATEWAY (Broadway and Middleton St.), HAYES AND LYTTON IN A WISE GUY.

LYCEUM (Montague Ave. and Leonard St.), ACROSS THE CONTINENT.

BIJOU (Smith and Livingston Sts.), SHORE ACRES.

MONTAUK (205-207 Fulton St.), MRS. LESLIE CARTER AS ZAZA.—160 plus 20 plus 8 to 14 Times.

MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

AT THE THEATRES.

Gran's—The Winter's Tale.

Play in six acts by William Shakespeare. Revived Oct. 9.

Leontes Charles B. Hanford

Mamillius Elizabeth Barriscale

Archimedes Thomas Coffin Cooke

Antigonus Harry Langdon

Cleomenes George McCalla

Dion James Cagney

Horatio J. L. McVicker

Therio Robert Jameson

A. Mariner Harvey Cassidy

A. Gader W. W. McRae

Hermione Kathryn Kidder

Paulina Helen Singer

Emilia A. Phoebe James

Desdemona Gertrude Bannister

Emilia Emily Grey Bether

Mrs. Henry Vandenhoff Mrs. Henry Vandenhoff

Florizel Bebbie McCullum

Archidamus Barry Johnstone

Autolycus Norman Hackett

Leontine W. A. Lincoln

Shepherd John A. Ellsworth

Clown Collin Kemper

Neathred Henry Wright

Mopsa A. Phoebe James

Dorcas Mrs. Henry Vandenhoff

Adana Gertrude Bannister

Ebora Bebbie McCullum

The James-Kidder-Hanford company presented last evening at the Grand Opera House, before a very large and highly appreciative audience, an elaborate revival of Shakespeare's *The Winter's Tale*, which, beyond a representation of a few scenes at a matinee of dramatic students' season before last, had not been seen here in a long time. The version used last evening was practically the same that was employed by Mary Anderson during the later days of her stage career, the present rendering being, however, shorter by one scene.

Mr. Hanford and Miss Kidder enjoyed far more of opportunity than did Mr. James, yet the last named player, of whom it has been said some time that in him was lost a great comedian, gave a most admirable performance of the roguish Autolycus, renazizing to the life this precious oldascal.

Mr. Hanford made a generally excellent Leontes, rendering with much care and force, and acting with fine skill. In the great scene where he grasps the truth of his own terrible mistake, he aroused the audience to genuine enthusiasm. Miss Kidder, keenly, serenely classical in mould and delightfully intelligent in speech as Hermione, was yet more charming as Perdita, a far more winning role. The fascination of her Sans Gene came nobly to her aid as Perdita, and her entire work in the contrasting roles was most effective.

John A. Ellis as the old shepherd, Harry Langdon as Antigonus, Helen Singer as Paulina, Barry Johnstone as Polixenes, W. A. Lincoln as Archimedes, and Thomas Coffin Cooke as Camillo, were excellently cast, and a particularly pleasing child impersonation was given by pretty Elizabeth Barriscale as the boy Mamillus. The lesser roles were in able hands, as a rule, and the supernumeraries were fairly presentable.

Wagenhals and Kemper have provided a fine production, the scenery being elaborate and massive, and the costumes and tapestries gorgeous and picturesque. Miss Kidder's costumes were things of wondrous beauty.

The Winter's Tale will be repeated on Friday evening and Saturday afternoon. Macbeth will be given Tuesday and Saturday evenings; The School for Scandal, Wednesday afternoon and evening, and The Rivals, Thursday. Next week, the Brothers Byrne in Eight Bells.

Irving Place—Renaissance.

Comedy in three acts by Franz von Schünthan and Koppel-Elfried. Produced Oct. 3.

Marchesa Genera di Sansarelli Martha Schiffler Vittorino Emmy Schrotto Silvia in Felte Paul Falsetti Benvivaglio August Meyer-Eigen Severino Edmund Hanno Isotta Meta Buenger Coletta Elly Collmer Mirra Anna Leonardi

At the Irving Place Theatre on Oct. 3 Director Heinrich Conried offered, for the first time in America, *Irving Place—Renaissance*, in which play were made the American debuts of Anna Leonardi, from the Imperial Theatre, Strasburg, and Emmy Schrotto, from the Court Theatre, Munich.

Renaissance contains nothing more novel than its graceful wholesomeness. It is written in blank verse, and its keynote, the duty of love and beauty, is maintained very prettily. The action occurs in the sixteenth century. The widowed marchesa and her son, Vittorino, live in quiet seclusion on the Sansarelli estates, in the Sabine Mountains. The marchesa is devoted to good works, and the high-spirited Vittorino is being prepared for holy orders. The scene opens with Father Bentivoglio's return from Rome, having secured entrance in the convent school there for Vittorino. With him comes an artist, Silvio, commissioned to paint the altar piece in the Sansarelli chapel. It is Silvio who becomes the exponent of the theme of the play, and his joyous creed wins over first the impetuous son, and at last the grave young marchesa, too. The marchesa has ordered the conventional altar piece, which Silvio declines to paint, but offers to substitute the "Marriage at Cana" instead. Mirra, Silvio's model, is sent for to Rome to pose for the bride, and her arrival arouses the jealousy of the marchesa, who thereupon proposes to sit for the bride herself, and Silvio orders Mirra to be sent away.

Mirra, not accustomed to be discarded in this fashion, revenges herself by flirting with Vittorino, from whom she steals the youth's first kiss. He goes to Father Bentivoglio, who discourses to him very sweetly on the subject of love. Vittorino soon detects the love of the marchesa and Silvio. In a passion of jealousy he secretly leaves the castle and flies to Florence and to art.

The genial Bentivoglio of August Meyer-Eigen was a most happy bit of acting. Emmy Schrotto as Vittorino, while her conception of the part was charming, was perhaps a trifle too emphatic in expression. Anna Leonardi was cast for Mirra, a part that hardly affords a fair impression of a stranger player. There is only one entrance, a few short speeches, some rapid business, and the part is over. All this Miss Leonardi accomplished most satisfactorily. The well-known ability of Edmund Hanno in character drawing was again declared in his Severino, the tutor. Apparently Manager Conried has gathered about him an exceptionally strong company for the coming season.

New York—The Man in the Moon, Jr.

A second edition of *The Man in the Moon*, Jr., was presented on Tuesday evening last, Oct. 3, before a crowded house. The best features of the old piece have been retained and many new ones added. The chief interest centred in the reappearance of Fougere, the French chanteuse, who had not been heard here in several years. She made her appearance in the second act in a dazzlingly short-skirted costume and wearing many jewels. She sang two harmless songs and one called "La Masseuse," in which she excelled herself in suggestiveness of tone and vulgarity of gesture. Fay Templeton was warmly welcomed and received several floral tokens. She was arrayed in a wonderful costume, which was expensive, gaudy and effective. She sang "I Want a Filipino Man," a very catchy "coo" melody. Maggie Cline made a big hit with a new song called "Be Alay." Her Spanish-Irish song also won applause. The Eight Mascots, who were sandwiched in between Fougere and Miss Cline, did a pleasing specialty, consisting of songs and a pantomime of an original and novel nature.

A ten-minute travesty on *The Tyranny of Tuna*, by Louis Harrison and Stanislaus Strange, was done by Sam Bernard, Julius Steger, Fay Templeton, and Joseph C. Miron. Several good gags and some poor puns caused the audience to laugh and wince by turns. Bernard was very funny as the typewriter secretary and made the most of his opportunities.

Julius Steger displayed his irresistible attractiveness in the strong glare of a double-power calcium without flinching, and sang the songs allotted to him very nicely. Christie McDonald made a hit as Diana in a new song of the "Annie Rooney" order, called "Sadie," written by Reginald De Koven. Sam Bernard introduced a lot of new lines and business, and was as funny as usual. Frank Whitman continued his successful performance of Pianissimo, which is one of the most original bits in the entertainment. Clever Mayme Gehre, whose name was not even on the programme, continued to win applause with her smart dance and original cake walk steps. Joseph C. Miron, Louis Wesley, Lotte Medley, and some hundreds of others helped to make the time pass pleasantly.

American—Romeo and Juliet.

Gounod's *Romeo and Juliet* was sung at the American Theatre last evening by the Castle Square Opera company. In the matter of applause the audience was as generous as it was large, erring occasionally indeed by bestowing greater compensation than was the artists' honest due. The performance, however, merited much praise, and to each member of the cast must be given the credit of earnest endeavor and, in many cases, almost perfect accomplishment.

The welcome given to Grace Golden, the Juliet, who has long been absent from New York, was spontaneous and sincere. Nor were the plaudits less vigorous after her opening number, for she sang with all the purity of tone and exquisite style that her admirers expected of her. Joseph F. Sheehan endowed Romeo with a touch more of authority than characterized his performances last season. His acting has considerably improved; his voice is fresher, and the fault most noticeable was the nasal quality that occasionally marred his upper tones. Homer Lind, the Capulet, sang and acted admirably, his excellent enunciation being worthy especial praise. Harry Luckstone as Mercutio, Percy Walling as the Prince, and Oscar Philip Regnas as the Friar, were satisfactory. Marie Mattfeld sang the role of Stephano with delightful ease and artistic finish, and Maude Lambert was thoroughly commendable as the nurse. The minor parts were for the most part well cast, and the mounting was in excellent taste.

Aida will be sung next week.

Academy—The Old Homestead.

The popularity of *The Old Homestead* seems never to wane. Last night an audience that filled the Academy of Music laughed and applauded the familiar lines and scenes as au-

diences have been doing for many years. It is only necessary to say that the good old play is the same delightful entertainment it has always been.

Denman Thompson was as effective as ever in his original character of Uncle Josh. His reception was very cordial. Charles Carter was good as Cy Prime, and Fred Clarke read the lines of Happy Jack excellently. Others in the cast were Louis H. Croxon, Frank Knapp, Annie Thompson, Louis Morse, Ethel Ormonde, Celia Baker, Katie McNeil, Bertha Estelle Mason, Gus Kammerer, E. B. Rogers, Steve Baker, Helen Livingston, Hal E. Payne, Dan Regan, E. J. Hanna, Marie Kimball, James F. Callahan, George L. Patch, P. Redmond, Dave Willard, and A. B. Meyers.

The double quartette made its usual hit, and A. C. Orcutt sang "The Palms" in the Grace Church scene excellently. The stage was directed by Frank Knapp.

Murray Hill—Too Much Johnson.

In the presentation last night at the Murray Hill Theatre of William Gillette's laughable comedy, *Too Much Johnson*, nearly every member of the Donnelly Stock company was at his or her best. The performance was given with a vim and smoothness remarkable in a stock organization, and every detail of the production in the way of costumes and scenery was all that could be desired.

Ralph Stuart played the role of the resourceful Augustus Billings effectively, and Hannah May Ingall's impersonation of Mrs. Billings was delightful and artistic. Walter Allier as Joseph Johnson acted with his customary humorously effervescent and received abundant applause.

Edwin Nicander as Francis Fiddish and Thomas Colman as Leon Dathis, both proved themselves unequal to the dialects demanded by their roles. While their acting was in the main satisfactory, their lingual defects destroyed to a degree of force of their impersonations. Charles Waldron was a natural, boy-like Henry Mackintosh, Georgia Welles a charming Leonora, and Mrs. Thomas Barry a most enjoyable Mrs. Batterton. The other roles were all in good hands. Next week, *Heid by the Enemy*.

Third Avenue—A Lion's Heart.

Carl A. Haswain and his company appeared at the Third Avenue Theatre last evening in *A Lion's Heart*. The melodrama is one that contains every element demanded by the patrons of Manager Sheldon's playhouse, and the approval of the audience was vigorously expressed.

Mr. Haswain played the romantic role of Pierre Rizard with all the dramatic strength and emotion of an accomplished actor of the vigorous old school. Thomas J. Cooney as Colonel de Villafont was convincing in his acting and of pleasing appearance, and Carroll Daly, though at times a bit theatrical, was a very satisfactory Gaspard. William Blackmore impersonated Dick Lorimore admirably. Mortimer Weldon brought out the gaiety of Jack Reilly in delightful fashion, and the other male characters were each in competent hands.

Margaret Dibdin Pitt played the exacting role of Marion Lormore gracefully and with feeling. Emerin Campbell was vivacious and attractive as Bessie, Georgine Brandon was pleasing as Madame Le Cheminoux, and Helen Gilmore was a sympathetic Sister Gertrude. The scenic effects and the costuming were excellent. Next week, *Knobs o' Tennessee*.

Star—Through the Breakers.

Through the Breakers, a melodrama by Owen Davis, that was seen in the trans-Harlem section of the city last Spring, made its first appearance down town at the Star Theatre last evening. The Star's usual large audience was in attendance and showed their approval of the play in their customary demonstrative manner.

Mr. Davis' work is of the conventional type, but its story is told vigorously and effectively, and contains plenty of exciting scenes, chief of which are the heroine's escape on a life line and a hand to hand fight on the edge of a cliff.

Maud Banks was again seen in her original role of Maud Radford, that she plays capitally. J. Hay Cossar repeated his clever performance of Peter Turner, the villain. Others in the cast were Sol Aiken, William B. Stone, James Revina, Joseph P. Keefe, Charles Stewart, William S. Warren, Francis Gheen, Josie Bacon, and Antoinette Walker, all of whom gave satisfaction. The scenic effects were of the "realistic" order. The company is under the management of Gus Hill.

Metropolis—When London Sleeps.

When London Sleeps was given at the Metropolis Theatre last night to which it moved from the Star, and a large audience was roused to enthusiasm over the fervid melodrama with its escape of a woman from a burning house by walking on a telegraph wire. The prominent parts are well taken by Ida Glenn, Helen Corlette, John J. Pierson, Tony West, Emile La Croix, and others.

At Other Playhouses.

CASINO.—The Rounders will close this week. Souvenirs of novel interest were given last night in celebration of the twenty-fifth performance. Pending the appearance of the Alice Nielsen Opera company the house will be closed for renovation.

WALLACK'S.—W. H. Crane in Peter Stuyvesant continues here.

EMPIRE.—The Tyranny of Tears is the bill.

CRITERION.—The Girl from Maxim's is still amusing those that can be amused by such a stage creature.

FOURTEENTH STREET.—A Young Wife will give way to The Dairy Farm next Monday.

MANHATTAN.—A Stranger in a Strange Land is prosperous here.

BIJOU.—In Paradise is the attraction at this house.

MADISON SQUARE.—Dan Mason last night replaced George Barnum in *Why Smith Left Home*.

THE FOREIGN STAGE.

GAWAIN'S GOSSIP.

My Daughter-in-Law Fails—Other New Productions—Promised Plays.

(Special Correspondence of The Mirror.)

LONDON, Sept. 30.

From a few hours after last mailing you up to the present epistle those of us whose business it is to sample new plays have been pretty busy. The new plays that have called for notice have been of divers kinds, including one society light comedy, one military play, one sixteenth century melodrama, one modern melodrama of an especially lurid type, one farcical comedy, and one eighteenth century play dealing with the time when you Americans fought us for your independence.

The society comedy is called *An Interrupted Honeymoon* and is the work of a very society playwright named Kinsey Piele, and was produced last Saturday night by Miss Granville and Charles Hawtrey at the Avenue Theatre, which is hard by the resorts of well-to-do Americans, and where the River Thames flows peacefully but muddily in front of the playhouse. This comedy principally treats of the alarms and excursions that befall a married society lady and a male friend when on calling at a certain house they are mistaken for another couple that were married that morning. The young newly married couple, of course, on their subsequent arrival are taken for impostors. On leading up to and developing these complications the author finds means not only to rather cleverly set his chief theme forth, but also silly and humorously satirize many fads and foibles in Society with the biggest of big S's. Miss Granville, always an artistic actress, is very much at home in the character of the somewhat slangy and cigarette-smoking married lady who is mistaken for the bride, and the other chief characters are well undertaken by such experienced players as Arthur Elwood, of much value in a play of this class: Sarah Brooke as the bride; Bella Pateyman as a fussy society woman; Gerald Du Maurier, son of "Trilby" Du Maurier, and Arthur Williams, who is very droll as a butler. In short, *An Interrupted Honeymoon*, although it has plenty of crudity and sundry other little faults, is a very pleasant and splendidly costumed after dinner entertainment. It starts at nine, and for the benefit of the less wealthy early comers there is provided a very clever little comedietta written by the always smart—and sometimes too smart—Charles Brookfield. It is called *An Old Admirer*.

The military play is *Boy Bob*, written by Stephen Bond and Seanne Roly for the exploitation of that clever little all round actress, Louie Freear. It was produced on Monday night at the Metropole, Camberwell, and although not too well constructed and crowded with somewhat too many details, was enthusiastically received, thanks chiefly to the excellent acting of Louie in the name part. This name part is a little drummer boy who ought never really to have been born, for he is they always say on the stage, "nameless." But having been born the plucky little fellow enacts the little part allotted to him on the stage of life with considerable goodness and kindness of heart, until a dissipated sergeant, who has long brooded over the wrong Bob's mother has done him, fires off a convenient shotgun and instantly kills the little hero. It was the general notion that, but for the opportunity that this deed gave the usually comic Miss Freear of showing how well she can play a death scene, the play should have been made to end happily. The support, adequate if not startlingly good, will be seen to better advantage when familiar with the text. There is no doubt that when *Boy Bob* is pulled together it will go well on the road.

The romantic drama was produced at the Grand, Islington, and took the form of a very free, if not altogether easy, adaptation of Prosper Dumas' romance, "La Dame de Monsoreau," which, as you know, deals somewhat extensively with the character of Chicot, the family jester and faithful subject to the late Henri Trois, of Navarre. The character of Chicot has of late attracted the attention of more than one of our actor-managers: in point of fact the respective optics of Beerbohm Tree and George Alexander have been especially focused upon this character. One Saintsbury, however, a clever young author, some few months ago got in first with an adaptation and produced it in the provinces. The Chicot play at Islington this week was produced by that usually clever actor, Charles Cartwright, and his version has taken three full-grown men to prepare in addition to Dumas—namely, H. J. W. Dam, Ben Landeck, and the said Cartwright. This Chicot play, entitled *The King of Fools*, is not at present in that finished and coherent state that goes to provide the "well made play" that Critic Archer is so fond of talking about. Nevertheless it has many interesting episodes and one or two extremely rousing situations. Especially in the acts which deal with the crescendo conspiracy business around the aforesaid Henri Trois—a conspiracy which is of course, frustrated and brought to naught by the superhuman efforts of the faithful family jester. Charles Cartwright as Chicot had many good histrionic points, but on the night I saw him he indulged in too many "Macready" pauses for my taste. Your fair citizeness, Maud Hoffman, was pleasant and always earnest as Jeanne de St. Valerie, a maid of honor, for whom Chicot conceives a quenchless passion. One of the other best people in the cast was Cosmo Stuart. He is not usually a good actor, but as the Duc D'Anjou he certainly showed considerable improvement on his previous histrionic efforts. King Henri of Navarre was played by James Erskine, who has this week requested newspaper men not to refer to him in the acting business as the Earl of Rosslyn. Therefore I will not so refer to him. I could have wished, however, for his own sake as well as mine, that he had been a better king. He certainly looked a fine figure of a man, and it must also be said of him that when he fails it is not for the want of taking pains.

The above mentioned melodrama is the work of one Arthur Jefferson, who is fond of harrowing up playgoers by his marrow freezing situations. One of his most creepy things of the sort is "The Maniac's Knife," which is set in motion by clockwork, and is so arranged to longitudinally cut the persecuted heroine in halves. In his latest play that has come to London, *The Orphan Heiress*, to wit, the persecuted heroine, hunted down by three male villains and one female ditto, is, after many attempts on her life, captured by a mercenary manager, who gets ten thousand pounds for cutting her in what is called "The Cage of Death," to be chewed up by one of the wildest of wild beasts. Of course she is rescued in the nick of time and the villains are removed after a most checkered career in each case. This play has during the week been exciting the patrons of the Surrey Theatre, in the Blackfriars' Road, to the top of their heat.

Charles Frohman's latest venture, the adaptation of *Ma Bru*, produced at the Criterion on Wednesday under the name of *My Daughter-in-Law*, has not met with success. The play pans out to be a strained version of the type of Criterion farcical comedy of the days before Charles Wyndham settled down into more sober work. Despite the excellent acting of Ellaline Terriss, Cynthia Brooke, Fanny Brough, Seymour Hicks, Alfred Bishop, and Herbert Standing, methinks *My Daughter-in-Law* is not long for this world. There is talk of Frohman putting on *The Girl from Maxim's* in place of this affair, but at the moment of writing nothing is settled on the point.

An American Citizen is still going splendidly at the Duke of York's. This delightful play will on Monday next make its first appearance with an English company at the Alexandra Theatre, Stoke Newington.

It is my painful duty to recall this week the death of John Sheep Clarke, the celebrated American comedian, who until his retirement a few years ago was one of the most popular actors that appeared on the English stage in our time. Clarke, who was the freeholder of the

Strand Theatre, as well as of a playhouse or two on your side, has full often set thousands of playgoers (including the present writer) on a roar by his immensely droll acting as Doctor Pangloss in *The Heir at Law*, Young Gosling in *Fox*, *versus* *Goat*, and Captain de Wellington Boots in *The Widow Hunt*. That he was capable of more intense, and even tragic, acting was shown some years ago by his performance of Tyke, the Yorkshire man, in old Thomas Morton's play, *The School of Reform*. Clarke was sixty-seven years of age, but until just lately no one would have believed him to be so old as that. He was buried on Thursday at Teddington Churchyard, and the Strand Theatre was closed on that evening as a tribute to his memory.

The hereinbefore mentioned American story play is *George Bernard Shaw's drama*, *The Devil's Disciple*, already familiar on your side in the repertoire of Richard Mansfield. We had not been vouchsafed a sight of this play until last Tuesday, when Murray Carson dropped Richard the Third for the nonce and put it on at the Kennington Theatre. G. B. S., musical critic, socialistic essayist, playwright, political economist, agnostic, teetotaler, vegetarian, is, as you know, very eccentric in his method. But *The Devil's Disciple* was well received both by public and press. This, I take it, was rather because of its incisive dialogue, its dramatic moments and the acting of Murray Carson than on account of its value as an "ethical" contribution to the stage. As a matter of fact, although certain journals have gushed over this play of G. B. S., it is often disfigured by bad and sometimes execrable taste. The references of this sort include the pooh-poohing after Shaw's usual manner, of all religious belief and of all reverence even for the beautiful Church of England burial service. Why the stage, which has for a long while now given to playgoing consumers many a noble and stimulating work should be made the vehicle for this kind of cheap irreverence passes my comprehension. Such things should not be encouraged. For the rest the play is, of course, full of brilliant writing, and, strangely enough for Shaw, it is full of action. This morning there is talk of bringing *The Devil's Disciple* to the West End, among the theatres named being the Comedy.

The Comedy is looming largely before the public just now by reason of certain mudsills and misunderstandings among those concerned with the house. That big failure, *The Ghetto*, was withdrawn last Saturday and on Sunday night William Greet and E. C. Englebach, who had submitted it to Levenson and Laurillard for *The Ghetto*, came in and forcibly took possession on account of alleged non-payment of rent. L. and L., on the other hand, are said to be about to litigate against Nat Goodwin for breaking his contract with them to transfer *An American Citizen* there, and in the meantime several people have been anxious to secure the *Comedy*, among them being De Wolf Hopper, who would fain transfer *El Capitan* thereto from the *Lyric*, which he must quit, perforce, at the end of next month, in order to make way for Owen Hall and Leslie Sturtz's new comic opera, *Florodora*.

As I hinted to you a while ago, Beerbohm Tree has decided the *A Midsummer Night's Dream* shall be his next Shakespearean production at Her Majesty's. It will not, however, follow *King John*, as he is under contract to produce a modern play or two first, notably H. V. Esmond's comedy, *My Lady Virtue*. Charles Wyndham, who has just skipped off to Bournemouth for a little ozone, will open his new theatre in the course of the next few weeks. It has been said this week that Wyndham will call his theatre the *Fortune*, but I have official reason to believe that he will, after all, call it *Wyndham's*. You see, if business were at all queer, some might call it "The Mis-Fortune."

Sir Henry Irving will next Wednesday lay the memorial stone of Hardie, Von Leer and Gordyn's new theatre at Broughton, a suburb of Manchester. Anon Sir H. must do ditto as regards a new theatre named after himself at Seacombe, on the banks of the Mersey. I note that your last *Mirror* states that the English adaptation of *Les Fétards*, called in your city *The Rounders*, is here to be named *The Night Owls*. George Edwardes, however, tells me that he feels inclined to call it *On the Razzle-Dazzle*. But, of course, time and small bills will show.

Among forthcoming changes and novelties are the following: *Alone in London*, which has been touring for fifteen years, at the *Princess'* to-night; *The Prince of Borneo* (plus *Cissy Fitzgerald* and *wink*) next Thursday at the *Strand Theatre*, where *The Last Chapter* will be played for the last time in London to-night; *Wilson Barrett* and *Louis Napoleon Parker*'s new play at the *Lyceum* next Saturday; E. A. Morton and *Sidney Jones*' new Chinese musical play, *San Toy*, due at Daly's on Oct. 14, and *Sydney Grady*'s new adaptation, *The Black Tulip*, promised at the *Haymarket* for Oct. 21. Other new plays, not yet dated, are *Captain Marshall*'s comedy, *A Royal Family*, written for the *Court*; *The Sons of the Fathers* (a very old play name), written by Charles Brookfield for *Mrs. Kettlewell*; Louis N. Parker's comedy, *The Swashbuckler*, written for E. S. Willard, but now secured by Wyndham, and *Zaza*, which will be seen at the *Garrick* early next year.

Clement Scott, who has written this week an extraordinary article on his recent resignation from the *Daily Telegraph* and on his reasons for coming to America, embarks (with Mrs. "Clementy") for that Land of the Free to-day. Bon voyage to both.

THE STAGE IN PARIS.

A Deluge of New Productions Starts the Season—Rejane's Tour.

(Special Correspondence of The Mirror.)

PARIS, Sept. 18.

The new season now may be said to be well under way, though thus far it has offered no novelties, save the three mentioned in my last letter—namely, *Roubois le Saltimbanque*, at the *Republique*; *Cogne-Dur*, at the *Ambigu*, and *Le Petit Perron Rouge*, at the *Cluny*. All of these plays have caught on well. There is quite a contest on for the American rights to *Cogne-Dur*. Representatives of two managers are understood to be battling for the prize.

Several other theatres have opened during the past week. The *Opéra Comique* started its season on Sept. 14 with *Puccini's La Vie de Bohème*. Subsequent bills have been *Mignon*, in which Charlotte Wynde, after a year's absence, made her reappearance, singing the title-role with much success; *Manon*, with Jane Marignan; *Mireille*, and *Carmen*. The performances are even above last season's high standard, and show that M. Carré has not been idle during the Summer. Some improvements are noticed in the theatre, but they have lessened only slightly the glaring defects in the house. In rehearsal at the *Opéra Comique* are *Saint-Saëns's* ballet, *Jacotte*, *Fra Diavolo*, and *Le Juil Polanais*, in which Maurel will appear.

Martha opened the second season of the *Théâtre Lyrique de la Renaissance* on Sept. 18. It was sung well, and the occasion was notable for the appearance of a new tenor, Moisson, who was received most favorably.

Le Bohème will have its first production on Sept. 29.

At the *Opéra Salambô* is revived this evening, with Mlle. Brevat in the title part and *Suzza* in his original role of *Matho*. Other recent bills at the *Opéra* have been *Le Prophète*, *La Valkyrie*, *Lohengrin*, and *La Favorite*, the latter sung by Mlle. Delina as *Leonor*, Alvarez as *Fernand*, and Renaud as *Alphonse*.

Le Legataire Universel was revived at the *Comédie Française* last Wednesday. Therese Kolb, Jane Henriot, and M. Barral and De Fernandy having leading parts. To-morrow evening *Emile Augier's* *Maitre Guérin*, that has not been seen here for a decade, will be put on. M. Leloir takes the name part that M. Got made famous. Therese Kolb and Mlle. Marsy are also in the cast.

To-morrow also will see the premiere of *Antoine Mars's* *La Mouche* at the *Palais Royal*. *Le Vieux Marcheur*, last season's success, will continue at the *Variétés* for a time, opening next

Monday with its one hundred and tenth performance. *La Belle Hélène* will follow it, and in turn will be succeeded by *Maurice Donnay's* new comedy, *L'Education de Prince*, popular *Jeanne Granier* taking the leading role. We do not expect to see *M. Donnay's* work for some time, however.

The *Gaffé* will open on Friday with *Les Mousquetaires au Convent*. *Antoine* opens his theatre next week with *Le Roi Gaffé* de *Escaudron*. The *Dejazet* offers *Le Roi Kok*, *Alexandre Bisson's* *envieille*, on Sept. 27. The *Odéon's* first bill, commencing Sept. 30, will be *Maitresse* and *La Visite*, a new one-act play by *Daniel Richel*. An operetta by MM. Adenis and Edouard Misson, entitled *La Demoiselle aux Camélias*, will reopen the *Buffes Parisiens*. *l'Athénée Comique*, under the new management of *Abel Deval*, will inaugurate its season about Oct. 15 with *L'Amour Pleure et Rit*, by *Auguste Germain*. That clever comedian, M. Noblet, has been engaged for this theatre. M. Porel will offer *La Bonne Hôtesse* at the *Vandeville* on Sept. 26.

The music halls and cafés concerts have also started the season. *Le Folies Bergère*, entirely redecorated and refurbished, has a capital bill. Good entertainment is found at both the *Nouveau Cirque*, the *Cirque Médrano*, and the *Scala*. *Le Casino de Paris* offers a new ballet, *La Tzigane*, by *Richard O'Monroy*, to-night. *The Cirque d'Hiver* opens on Sept. 30.

It is announced that the *Gymnase* will be managed this season by MM. Chautard and Franck. M. Franck was formerly Porel's assistant at the *Vandeville*. Early in the season the new managers will produce a dramatization of *Paul Bourget's* *Cosmopolis*.

Plaisir d'Amour, by Maurice Froyez and Georges Collas, will follow *Le Petit Puceron Rouge* at the *Cluny*.

Rejane will begin her tour of Europe in Brussels next week. Her daughter Germaine, who is reported to have inherited some of her mother's talent, will appear in the children's parts. *Rejane* will play *Madame Sans Gene*, *Madame de Lavallée*, *Zaza*, *Ma Cousine*, *Lotette*, *Frou-Frou*, *Sappho*, *Divorçons*, and *La Parisienne* on tour. *Henry Kistemaecker*, by the way, is at work on a new play, *La Blessure*, that *Rejane* may present on her return to Paris. M. Dorrail, who is managing *Rejane*, will also send M. Galliau, of the *Gymnase*, on a similar tour.

Felicia Mallet is at home after a successful provincial season.

The society of actors that intends to establish a dramatic agency here held another meeting recently. Matters are progressing rapidly and the agency, in all likelihood, will open soon.

The dry details of this letter will give place to more interesting matter anon, when the details of productions that I have mentioned is upon us.

T. S. R.

THEATRICALS IN AUSTRALIA.

Plays and Players in the Antipodes—Secret Service and The Gay Lord Quex Produced.

(Special Correspondence of The Mirror.)

SYDNEY, Aug. 16.

Since last writing, I have gleaned some interesting news from J. C. Williamson as to the future movements of his various theatrical enterprises. The *King's Musketeer*, at present meeting with such deserved success at Her Majesty's, will be replaced Aug. 26 by *Secret Service*. Thomas Kingston, an English actor, who appeared in the London production of *The White Heather*, has been engaged as lending man. Following *Secret Service* we are promised either *The Christian or The Only Way*. Following on this dramatic season, Williamson and Mugrove's Comic Opera company, at present in *Westralia*, will play a season, including in its repertoire *Smith and De Koven's Robin Hood*. Mr. Williamson is busy organizing a dramatic company to tour Queensland in *A Royal Divorce*, *The King's Musketeer*, and *The Sign of the Cross*. A second Opera company is in course of formation, and will tour Victoria. The personnel will include Wallace Brownlow, Sydney Bracy, Harry Shine, and Carrie Moore. When these various enterprises are fairly launched Mr. Williamson will take a holiday and business trip to Europe and America.

The Brough Comedy company continue to boom at the *Theatre Royal*. The *Brixton Burgh* having caught on well. On Saturday week Robert Brough will produce for the first time in the antipodes *The Gay Lord Quex*.

Harry Conner reports good business in Melbourne with *A Stranger in New York*, and *A Trip to Chinatown*. Bland Holt is producing in the same city *The War of Wealth*, and *McAdoo's Georgia Minstrels* are showing at St. George's Hall.

Albert Friedenthal, the pianist, who left for your side by the last *Frisco* boat, will stay in the States until October, when he will go on to Leipzig. His Australian tour was in every way a success.

E. NEWTON DALY.

SYDNEY, N. S. W., Aug. 30.

Great interest is being shown in Williamson and Mugrove's production at Her Majesty's Theatre of *Secret Service*. We have heard great accounts of its success in your country, and in London. The play is splendidly staged. Thomas Kingston, who made his first appearance in Australia as *Captain Thorne*, has proved himself a capable actor of fine presence and pleasant voice. Edith Varney was intelligently interpreted by Henrietta Watson, who has recently scored so well as *Milord* in *The King's Musketeers*. The cast all round is specially strong, and does justice to William Gillette's splendid play. Cecil Ward, Walter Bentley, Harry Hill, George Majeroni, and Arthur Lissant, are all entitled to special mention. The stage-management is in the hands of W. F. Hawtry, and the scenery was specially painted by John Gordon.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The Russell Brothers in their Irish servant girl specialty and Frank Bush, comedian, are the stars of the bill, which includes Snyder and Buckley, musical comedians; the Brothers De Courcy, gymnasts; Blanche King, vocalist; George Evans, comedian; John Kernal, Irish comedian; Folk and Kollins, banjoists; Florizell, contortionist; Wilton and Lamartine, bar comedians, and the American vitagraph, with new and timely views. Preparations are under way for the production of the new burlesque, *Around New York in Eighty Minutes*, which will enlist the services of three hundred people.

Koster and Bial's.

The bill includes Ada Colley, who is in her last week; Alexandra Dagmar, vocalist; the Streator Zouaves, who play a return engagement; Emmy and her Hippitum dogs (first appearance in America); the Brothers De Courcy, gymnasts; Blanche King, vocalist; George Evans, comedian; John Kernal, Irish comedian; Folk and Kollins, banjoists; Florizell, contortionist; Wilton and Lamartine, bar comedians, and the American vitagraph, with new and timely views. Preparations are under way for the production of the new burlesque, *Around New York in Eighty Minutes*, which will enlist the services of three hundred people.

Keith's Union Square.

Wright Huntington, assisted by Adele Francis, presents *The Stolen Kiss*. Ching Ling Foo and company continue their engagement. The others are Emile Gautier, in his equestrian exhibition; Artie Hall, the Georgia coon shouter; Charles R. Sweet, the musical burglar; Fivolo and Errol, in *A Daughter of Bacchus*; Tivoli, ventriloquist; the Brothers Damm, bar performers and acrobats; Lucie Verdier, a European instrumentalist; Edna Bassett-Marshall and company, in a novel singing specialty; Kennedy and Quatrelle, Ostrado, Deaves' marionettes, the Fields, and the vitagraph, with new Dewey parade and yacht race views.

Practor's.

Marie Dressler makes her reappearance as a vaudeville star in a new repertoire of songs. William Paley's kinescopic machine, which is said to be an improved moving picture machine, is also a feature. The bill also includes Kitty Mitchell, comedians; Cora Stuart, an English actress who makes her American debut in a one-act play called *The Fair Equestrienne*, accompanied by Alexander Kearney; Edward Lauri, English comedian and dancer; Duffy, Hawtelle and Duffy, comedy trio; Etta Butler, mimic; Rae and Bronche, comedy duo; Cyr and Hill, duetists; Genaro and Theol, contortionists; Howe and Scott, Hebrew jesters; C. Jack Harrington, comedian, and Javelle, wire performer. The big chart, with reports of the yacht races, is continued as a special feature.

Palace.

Bonnie Thornton, comedienne; Perkins D. Fisher and company, in Ezra Kendall's sketch, *The Half-Way House*, and George W. Day, comedian, head a bill which includes Walton's simians; Erna's dogs; O'Connell and Mack, Irish comedians; Newell and Shewett, bar comedians; Bryan and Norman, comedy duo; Lester and German, comedy duo; Topperwell, rifle expert; Dunbar and Latell, trapezists, and the art views.

Weber and Fields' Music Hall.

The stock company is still doing *Whirly-Gig* and *The Girl from Martin's*. Lillian Russell, Weber and Fields, David Warfield, Charles J. Ross, and John T. Kelly, and the Nichols Sisters are the stars.

Barlow Music Hall.

Williams and Walker and their own big company of colored performers furnish the entertainment this week.

THE BURLESQUE HOUSES.

DEWEY.—The Tammany Tigers are here this week. The company includes the Three Rio Brothers, Campbell and Caulfield, Bogert and O'Brien, Aileen's monkeys, Amy Nelson, Emerson and Oneaga, Valmore and Dane, Flood Brothers, and Mille. La Loo. The closing burlesque is called *Sassy* and enlists the services of the entire company and a large chorus.

MINER'S BOWERY.—The Utopians offer the bill seen last week at the Eighth Avenue. Sam Devere's Own company next week.

LONDON.—Jacobs and Lowry's Merry Maidens return to town with two burlesques and olio introducing Nellie Hanly, Josie Flynn, Madden and McCarty, Sisters Revere, William T. Mills, Sam Rice, and James J. Lowry. The Rose Hill English Folly company next week.

MINER'S EIGHTH AVENUE.—Sam Devere's Own company engage the attention of the West Siders.

OLYMPIC.—Fred Rider's New Night Owls provide the bill.

LAST WEEK'S BILLS.

PROCTOR'S.—Those who were unable to attend the great yacht races last week were carefully attended to by Manager Fynes, who made arrangements with the New York *Herald*, which controls the wireless telegraph, to keep the audiences posted on the progress of the yachts. An immense chart of the course was shown at intervals and the very latest news of the contesting boats was given out by Mr. Fynes. The enterprise of the management was much appreciated. The Ellinore Sisters repeated the hit they made at the Palace the week previous in *Dangerous Mrs. Delaney*, the screamingly funny farceette written for these talented comedians by George M. Cohan. They made the laughing hit of the bill and established themselves so firmly that their next engagement at the Proctor houses will be eagerly looked forward to by the regular patrons. Bonnie Thornton made a hit in her monologue, which has been brightened and improved by the addition of some new lines. Seymour Howe and Emilie Edwards played *My Uncle's Visit* and made a genuine hit, as they always do. Genaro and Bailey put on a revised version of their singing, dancing, talking and cake walking sketch, which, it is needless to say, was much enjoyed. They have improved the cake walk so much that they are now a little ahead of any other team.

black or white, doing this sort of work. Ada Jones, the talented vocalist, sang a number of popular ballads and was enthusiastically received. She understands thoroughly how to give expression to the sentiments contained in the songs she sings. Others on the bill were Newell and Shewett, King and Gray, W. D. Hall, Ford and Ford, O'Connell and Mack, George Bly, Rosalie, Caffrey's dogs, and the stereopticon.

TONY PASTOR'S.—The one and only Tony Pastor, looking as bright, young and chipper as he ever did in his life, made his reappearance last week with a new budget of songs, and, of course, scored an emphatic hit. His patrons never tire of hearing his songs, because he is always offering them something new. If other performers would profit by the veteran's excellent example vaudeville would be a great deal more attractive than it is at present. Bilda Thomas was next in order on the bill. She sprang a surprise in the form of a new leading man and pianist, named Lou Hall. He is not nearly so big or so clever as she for her assistant, but he plays her accompaniments satisfactorily and that is all that is necessary. Miss Thomas infused plenty of ginger into her work, and it is needless to say that she was entirely successful. Fred Niblo made his first appearance at this house and the patrons took him to their hearts at once. He had a trying place near the end of the bill, but his breezy manner and witty monologue caused the audience to sit up and take an interest in things. His appearance acted as a sort of bracer on the audience, which had been put into a sort of stupor by some of the preceding acts. Credit must also be given to Mr. Niblo for introducing an almost entirely new monologue, which is full of good gags. Ward and Curran put on a new act called *Familiar Characters*. The characters in the sketch certainly are familiar, as they are the ones with which this team have been identified for years. There were some changes in make-ups, but the methods of amusing the audience were about the same as before. Their efforts in this direction were entirely successful and loud laughter was frequent throughout their act. Mr. Curran sang "My Little Georgia Rose" in a way which won him a hearty encore. Edwin Latell, who has been over to London since his last appearance here, could not have been seashore on the voyage, as in that case he certainly would have lost some of the withered gags to which he clings so fondly. No fault can be found with his work as a musician, but it behoves him to see to it that his talk and his instruments act in harmony. Williams and Hood, a man and a woman who sing duets with tremendously strong voices, had a good place on the bill and pleased the gallery boys greatly. The female member of the team is advised that the letters *y-o-u* spell "you" and not "yan". Others on the bill were the *Panzer Trio*, Harry Edison and his dog "Doc," which has great intelligence; Nellie Bart, the two Luciana, Les Voujeres, Henry Thomas, Marshall the Mystic, and Charles G. Widden. The American vitagraph people showed commendable enterprise in displaying pictures of the Dewey celebration and the yacht races within a few hours after their occurrence.

KELLY'S UNION SQUARE.—Harry Lacy spent a second week and revived Bob Rackett's *Pajamas*. Ida Van Sliedt appeared to great advantage. Filsom and Errol made a big hit in *A Tip on the Derby*, which is one of the best farces George M. Cohan has ever written. Press Eldridge made his first appearance since his European trip and introduced some new songs which were well received. Solarat, the "Queen of Light," presented her illuminated dances for the first time at this house, and her youth, beauty and grace quite captivated the audience and won for her much genuine applause. She has improved her effects and her careful manner of executing them, her specialty now equals anything in the same line at present before the public. Bloom and Cooper were funny in their sketch, which is quite familiar. Valmore's imitations, songs by Rita Lynde, and the tricks of the Monte Myro Troupe were also pleasing features. Others on the bill were Barrett and Learned, Kielst Brothers, and Raymond and Clarke. The biograph took a new lease of life with some fine pictures of the Dewey parades which awoke great enthusiasm. The pictures are excellent. Ching Ling Foo continued to surprise and amuse with his startling tricks.

KOSTER AND BIAL'S.—Ada Colley's high A was exhibited to delighted crowds again last week, and its fair possessor was encored enthusiastically. Alexandra Dagmar continued to win emphatic approval with her dashing method of singing popular songs. She has added several new numbers to her repertoire, all of which have made hits. A special feature which attracted much attention was the exhibition of timely views by the American vitagraph, the managers of which have displayed remarkable enterprise, especially in showing pictures of the yacht races on the same day as they were sailed. Blockton and Burns elicited lots of hearty laughter by their very funny acrobatic act, with its many original and novel surprises. They are very clever fun makers and worked hard to amuse the audience. Matthews and Harris presented their new farceette, *Adam the Second*, with great success. It has a number of witty lines and situations, and made an excellent impression. Gus Williams rattled off a budget of timely jokes and made a big hit. Laura Comstock sang some coon songs in a pleasing way. George Evans, Wilton and Lamartine, Tony Fernandez, Florizell, the Brothers De Courcy, and Burton's dogs rounded out an excellent programme.

PALACE.—Camilie D'Arville made her uptown vaudeville debut and offered her select repertoire of songs for the approval of large audiences throughout the week. She was warmly encored and scored a hit. Edward Lauri, the English comedian, who was in the opening bill at Koster and Bial's, was seen for the first time in the continuous. He was fairly successful with his singing and dancing specialty. Herbert Cawthorne and Susie Forrester were seen once more in their sketch, *A Damage Suit*, in which they made the laughing hit of the bill. Mr. Cawthorne's bits of eccentric comedy business and Miss Forrester's coon songs kept the audience in great humor for nearly half an hour. The Quigley Brothers were very successful in their Toll Gate sketch, which they have improved in many ways. Harry Gilbert-Castle made a pleasing impression in a monologue. Manjonita and Eugene were applauded for their dancing. Others in the bill were Behman and Spaulding, Genaro and Theol, Eddie Moore, Richard Thomas, and the stereopticon.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The house was crowded at every performance last week and the efforts of the talented members of the stock company met with great favor. Lovely

Lillian Russell, witty Weber and Fields, urgent Peter F. Bailey, jolly John T. Kelly, diligent David Warfield, confident Charles J. Ross, and the numerous other members worked with a will and scored their usual hits. In the olio preceding the burlesque Pearl Andrews won decided favor with her imitations. She was especially successful with her delineation of the mannerisms of Sousa and had to bow repeatedly in response to the applause. All and Beni repeated their smart acrobatic specialty.

HARLEM MUSIC HALL.—Weber's Dainty Dutchess company drew good audiences throughout the week. Prominent members of the organization are McCros and Travers, Letta Meredith, Clerine Sisters, and Swor and De Voe.

The Burlesque Houses.

LONDON.—The Tuxedo Club entertained large audiences with a first rate bill. There were two burlesques, *A Tony Tins* in Tuxedo, by William Sydney Hillier, scoring a hit. The olio showed Ross and Harte, with their Dutch pickaninnies; Terry and Elmer in *The Dancing Man*, John R. Hart's juggling, the Grahams in *A Soldier's Sweetheart*, the Madisons and May Thorndyke in songs, Marie De Rosset, John F. Clark, and the Fanta.

MINER'S BOWERY.—Matt J. Flynn's Big Sensation offered to big business the bill shown the week before at the Eighth Avenue.

MINER'S EIGHTH AVENUE.—Robie and Linkin's Utopians presented an excellent bill to good business. They had two burlesques, *The Black Cat* and *The Razzle-Dazzle Hotel*, and olio enlisting the services of Bryce and Inman, Flynn and Dexter, the Gardiners, Barton and Ashley, Lane Sisters, and Clara Adams.

125TH STREET.—Miner and Van's Bohemian Burlesquers appeared to large audiences in the bill seen before at the Eighth Avenue and Bowery, with Rice and Cohen, Mitchell Sisters, and Abacan Brothers added.

OLYMPIC.—Harry W. Simon's Extravaganza company were greeted by large audiences. Their burlesque and olio introduced Belle Hathaway, Mildred Howard de Grey, Nettie Huffman, Clark and Emmons, Barrington and Martell, Sisters Ardelle, Nevello, and Earl and Wilson.

DOWNEY.—Fred Irwin's Majestic Burlesquers drew good houses throughout the week. The entertainment opened with a burlesque called *Down the Line*, written by William L. Ballant, in which the entire company took part. A good olio followed, in which Brown, Harrison and Brown carried off the honors with their very lively act. The others were the Todd-Judge Family, who do a remarkably fine acrobatic turn; Mitchell Sisters, Merrill and Valmore, Marie Beauprere, and Kolb and Dill. The closing burlesque was called *The Knipe Cure*, or *The Power of a Kissing Bug*.

SULLIVAN BUYS PROPERTY.

SENATOR TIMOTHY D. SULLIVAN.—Senator Timothy D. Sullivan, who is part owner of the Dewey Theatre, last week secured title to the property on West Thirty-third and Thirty-fourth Streets, near Broadway, on which he will erect a new music hall, to be known as the Schley. The price paid for the lots was \$125,000, \$80,000 of which remains on bond and mortgage. Michael Bernstein, the architect, is at work on the plans and work on the building will be begun in a few days. It is expected that it will be ready for opening in February. The seating capacity will be 2,000 and there will be thirty-five boxes.

ZELMA RAWLSTON IN LONDON.

ZELMA RAWLSTON.—Zelma Rawlston has evidently made a decidedly good impression in London. She was heavily featured as the star in the advertisements of the Tivoli, where she was exclusively engaged, and was boomed in a way that astonished the staid English managers, agents and performers. The heralding of her engagement was conducted with great skill by her manager, Tom Maguire, who spared neither pains nor expense in letting the public know that there was a new star in town. The press notices of her debut were, in the main, very favorable, and her quick changes of costume called forth much favorable comment.

ROYLE ON VAUDEVILLE.

EDWIN MILTON ROYLE.—Edwin Milton Royle has contributed a cleverly written article on the vaudeville theatre to the October number of *Scribner's Magazine*. In it he gives a general idea of the way in which vaudeville houses are run, and relates some amusing incidents which have come under his observation. The article is profusely illustrated with sketches made in the theatres. Some of the "types" can easily be recognized as prominent performers.

WALDMANN AT MINER'S.

FRED WALDMANN.—Fred Waldmann has been engaged as manager of Miner's Bowery Theatre and took charge of his new position on Oct. 2. Mr. Waldmann is an experienced and popular manager and ought to make a good record for himself in New York.

VAUDEVILLE JOTTINGS.

FRED NIBLO.—Fred Niblo's time is booked solid up to February 1900. He is establishing a record of continuous work which will be hard to beat.

TONY WAY.—The report that Eugene Wellington, manager of Rich's Dewey Theatre, Fall River, Mass., was in a hospital suffering from appendicitis is untrue. He has been slightly ill, but is attending to business at usual.

THE OTHER WAY.—A burlesque on *The Only Way*, will replace *The Girl from Maxim's*, at Weber and Fields in a few days. In it Lillian Russell will sing a coon song. It is not of the "rag-time" description, but a soothing croon on the order of "Louisian Lou."

AN ELABORATE DINNER.—An elaborate dinner was given by Edwin Milton Royle at the Hotel Bellevue, Philadelphia, to Higher M. Wells, Governor of Utah, and his staff. Governor Wells, according to Royle, might have been a great actor if politics had not claimed him. He was fine as an amateur and was in the original amateur cast of *Friends*. He was offered his part in the New York production by Royle, but declined it.

MILE FLORA.—Mile Flora, the comedy slack-wire performer, recovered from her recent attack against the New York Roof-Garden Co., for breach of contract. Manager Stoltz had engaged Mile Flora for the month of July 24, and when she appeared on that day, Manager Stoltz informed her that Mr. Sire had seen her act at the American Roof-Garden, where she performed the week previous, and that her act was not suitable for the patrons of the New York Roof-Garden. Mile Flora thereupon placed the claim in the hands of Attorney M. Moore, who in turn was tried on Oct. 2, before Judge Moore at the Jefferson Market Court, when judgment for the full amount and costs was rendered in favor of Mile Flora.

J. J. MUNDICK.—J. J. Mundick, manager of *The Girl with the Auburn Hair*, recently distributed very pretty marriage spoons in celebration of the long engagement of the warm-tressed maiden who has made such a phenomenal hit at the Masonic Temple Roof Theatre in Chicago.

"JESS" DANDY.—"Jess" Dandy is in great demand. His time is now fully booked up to April, 1900.

WRIGHT HUNTINGTON.—Wright Huntington continues to meet with success on the Keith circuit. Both Boston and Providence have endorsed his performance of *A Stolen Kiss*.

OLYMPIC.—Fred Rider's New Night Owls provide the bill.

LAST WEEK'S BILLS.—Those who were unable to attend the great yacht races last week were carefully attended to by Manager Fynes, who made arrangements with the New York *Herald*, which controls the wireless telegraph, to keep the audiences posted on the progress of the yachts. An immense chart of the course was shown at intervals and the very latest news of the contesting boats was given out by Mr. Fynes. The enterprise of the management was much appreciated. The Ellinore Sisters repeated the hit they made at the Palace the week previous in *Dangerous Mrs. Delaney*, the screamingly funny farceette written for these talented comedians by George M. Cohan. They made the laughing hit of the bill and established themselves so firmly that their next engagement at the Proctor houses will be eagerly looked forward to by the regular patrons. Bonnie Thornton made a hit in her monologue, which has been brightened and improved by the addition of some new lines. Seymour Howe and Emilie Edwards played *My Uncle's Visit* and made a genuine hit, as they always do. Genaro and Bailey put on a revised version of their singing, dancing, talking and cake walking sketch, which, it is needless to say, was much enjoyed. They have improved the cake walk so much that they are now a little ahead of any other team.

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THE RAZZLE-DAZZLE HOTEL.—The Razzle-Dazzle Hotel, the new burlesque by Fred Irwin, opened at the Eighth Avenue and Bowery, with Rice and Cohen, Mitchell Sisters, and Abacan Brothers added.

THE DOWNEY.—The Downey, formerly of the Lyceum-McGarvies, has taken charge of the advertising and special days at the Omaha Exposition. Mr. McGarvie has met with great success in this line of work

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

"IN CASE OF DISAPPOINTMENT DON'T FORGET TO SEND FOR US."
Regular "Tuesday Top-Liners."

HOWE and EDWARDS.

TUESDAY, SEPT. 26, Opened at PROCTOR'S PLEASURE PALACE, N. Y. (engaged in a hurry to fill unexpected vacancy). Feature place on bill. Made good.

IT HAPPENED AGAIN.

TUESDAY, OCT. 3, Opened at PROCTOR'S 23d STREET THEATRE, N. Y. (another emergency call). Same old place. Same old hit.

IF LOOK OUT FOR OUR NEXT SURPRISE. In Active Preparation: GEO H. AMERICA'S IMPOSSIBILITY.

"THE SPOOKS AT SPOOPENDYKE'S."

Written expressly for us and fully protected.

HOWE & EDWARDS, 33 East 9th Street, or Agents.

N. B.—(Now Booking.) No objections to working six or even seven days a week—but no more

WILL RETURN TO EUROPE NEXT SEASON.

RICHMOND, VA., NEXT WEEK.

The Celebrated
English
Comedienne and
Singer,

MISS

Cora Stuart and Alexander Kearney

THE FAIR EQUESTRIENNE

First Appearance in
A HIT: AMERICA. A HIT:
A HIT: A HIT:

IN THE LONDON MUSIC HALL
SUCCESS.

Endorsed by the Press, Public and
Managers of Great Britain.

MR.

The Well Known
Character Lead-
ing
Comedian.

Played in all the principal theatres
in England, Scotland and Ireland
over 1,000 times.

Acknowledged to be an Artistic Success and
Substantial Vaudeville Hit at Proctor's
Theatre, New York City.

THIS WEEK PROCTOR'S 23d STREET THEATRE, N. Y.

Washington, D. C. MR. AND MRS. Captured by

Perkins Fisher

"THE HALF WAY HOUSE."

FRIDGES OF LAST WEEK.

"Why don't you get a sketch that is artistic?" "Impossible! Art means refinement and quiet. In a vaudeville playlet something must be doing all the time."

This is in the question that the writer has often asked headliners of prominence and this the answer he has invariably received. In the parlance of the oldist, nothing is "doing" unless a property man in a police man's coat and a dragoon's trooper, or a jockey a dinner with a stroller club, the star of the piece is racing madly from one side of the stage to another, or the larger of the two comedians has deluged the smaller with a stream from a seafar's bottle. These things constitute the general idea of grace, wit, and novelty. They are the accepted foundations for ten-minute vehicles. And yet, with all this, the three farcettes that have received favorable comment in Washington have been the only three very worthy of that comment—Lillian Burkhardt's "A Passing Fancy," Minnie Dupree's "Dangerfield '95," and Mr.

TO MANAGERS. One of the greatest hits ever made in Vaudeville with both press and public was made this week at the New Grand Opera House, Washington, D. C., by Mr. and Mrs. Perkins Fisher. We have booked them for a return date as headliners.

Address as per route, or WILSON, SMITH AND GRAU.

Oct. 9, Pleasure Palace.

Oct. 16, Grand, Phil., Pa.

Oct. 23, Hyde and Behman's.

Oct. 30, Proctor's 23d St.,

Nov. 6, Proctor's Albany, N. Y.

Jan. 1, Keith's Circuit.

BABY WELBY—BERTHA WELBY

SECOND YEAR—AN ESTABLISHED SUCCESS IN

A LITTLE BRICK.

BABY WELBY

Pronounced by press and public as the greatest, youngest child star in America. In his great character of TODDS. A most UNIQUE and UNQUALIFIED NOVELTY.

ALWAYS A HIT!

Return Dates Everywhere, Notably Proctor's 23d Street Theatre, Christmas Week; Palace Theatre, New Year's Week.

Supported by a Fine Company.

Only a few weeks open time. For time, address

WILSON & SMITH, 853 Broadway.

REAL RURAL.

DOROTHY and DOLLY

At Liberty after Oct. 12.

FARCE-COMEDY OR VAUDEVILLE.

UNCLE HANK and MANDY.

All mail care MUNION.

An Act That
Please All.

FREDERICK V. BOWERS

of Horwitz
and
Bowers

The writers of the greatest song hit of the day, "BECAUSE,"

Introducing only Horwitz & Bowers' rousing song hits, "Always," "Sweet, Sweet Love," "You Ain't Changed a Bit From What You Used To Be," and "Because."

Read what Mr. Murdoch, of the Masonic Roof Garden, says:

Mr. BEN HARRIS, Dear Sir:—I consider Mr. Frederick V. Bowers' the best and neatest singing act I have ever played.—J. J. MURDOCK, Mr. Masonic Temple Theatre, Chicago, Ill.

For Open Time and Terms address MR. BEN HARRIS, Exclusive Agent, Room 614 Schiller Building, Chicago, Ill.

ARTIE

HALL

ORIGINATORS OF THE GROTESQUE CAKE WALK DANCE,

GENARO AND BAILEY

Just closed over the Keith Circuit. Now playing Proctor's 4 times.

Premier Black Face Eccentrics.

N.Y. City, THIS WEEK

Blocksom and Burns

KOSTER & BIAL'S

N.Y. City, THIS WEEK

Premier Black Face Eccentrics.

N.Y. City, THIS WEEK

VAUDEVILLE.

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The Well Known
Character Lead-
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Played in all the principal theatres
in England, Scotland and Ireland
over 1,000 times.

Acknowledged to be an Artistic Success and
Substantial Vaudeville Hit at Proctor's
Theatre, New York City.

THIS WEEK PROCTOR'S 23d STREET THEATRE, N. Y.

SADA

THE YOUNG AMERICAN VIOLINIST.

Debut in Vaudeville: Oct. 22, Orpheum, San Francisco.

For terms, dates, etc., address

RICHARD S. COBLEY, 131 E. 17th St.

MLE.

BONITA

COON
SONG
SINGER.

KEEP YOUR EYE ON HER.

Proctor's 23d Street Theatre, Oct. 16.

Proctor's Palace, Oct. 23.

GEO. W.

DAY

MR. and MRS.

EDWARD ESMONDE

KEITH'S THEATRE—BOSTON.

Address CHAS. E. TUTHILL, Hyde & Behman Am. Co.

CHARLES HORWITZ

(OF HORWITZ & BOWERS).

Writers of the famous songs, "Because," "Always," "Sweet, Sweet Love." Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland, "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Budworth; also sketches, monologues and famous parodies for Nat M. Willard, Carr and Jordan, Ray L. Royer, Julian Rose, Dehaven and Mai, Jesse Courthout, Mrs. Mark Murphy, Harvey Sisters and many of the best headliners. Several new acts in preparation. For terms, etc., address CHARLES HORWITZ, Care R. Witmark & Sons, Schiller Building, Chicago, Ill.

YAN AND NOBRIGA

Produced their new act, entitled

MY BUSY DAY,

By GEO. TOOTEN SMITH.

With MINER AND YAN'S BURLESQUE BURLESQUES for the first time at Providence, R. I. It is a success from start to finish and will prove to be one of the laughing hits of the season.

Joseph Hart and Carrie De Mar

HEADING.

JOSEPH HART'S ALL STAR VAUDEVILLE CO.

Permanent address, Weber & Fields' Music Hall, N. Y.

LILLIAN GREEN AND WILLIAM FRIEND

In their comedietta.

MRS. BRUNO'S BURGLAR.

By RICHARD CARLIE, Esq.

Address Agents.

"JESS" DANDY "JESS"

The most intelligent and also the most amusing parodist now in vaudeville.—N. Y. World.

Dandy's songs and parodies are always comic, and his "turn" is one of the really artistic matters of the present-day varieties.—Philadelphia Item.

Dandy's Parodies make a hit on Fourteenth St.—Chard.

Dandy is more successful than ever.—N. Y. Dramatic Mirror.

Nothing open until March, 1899.

Permanent address, TREMONT, N. Y. City.

Address all Agents.

VAUDEVILLE.

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DUFFY, SAWTELLE and DUFFY

Opened their season, Sept. 9, at Grand Opera House, Philadelphia. 16th, Grand Opera House, Washington. 25th, Bijou Theatre, Richmond. Oct. 2d, Van Curle Opera House, Schenectady, N. Y., where the act was featured and one of the big hits of every bill.

Oct. 9th, Proctor's 23d St. Theatre

Oct. 16th, Pleasure Palace.

Oct. 23d, Tony Pastor's Theatre.

Just a Few of the Many Paper Notices

Phil. Leader.—"The act of Duffy, Sawtelle and Duffy was received with storms of applause. Master Duffy as a beautiful little baby girl, sang a descriptive song with good effect and has a wonderfully strong voice for one so young, and as a comedian he is a wonder."

Richmond Dispatch.—"The act of Duffy, Sawtelle and Duffy received an ovation. The act is bright and pretty to look at, and always a treat. Master Duffy is without a doubt the biggest favorite that ever played Richmond."

Washington Post.—"The leaders of the bill are Duffy, Sawtelle and Duffy. The palm for juvenile comedians must be awarded to Master Duffy. He is about six years old, but can make many old artists take a back seat. The act proved the greatest hit in the history of the house."

J. Yorkley, Tom T. Shea, Karl Lambert, Eugene Mack, Sam Drane, S. J. Bennett, John Lynch, John Ivy, John Mack, George Brooks, Charles Carr, E. W. Chapman, Frank Fulmer, Wilson N. Miller, and James Edwards. The co. is booked solid until May. During next summer the minstrels will play parks and summer resorts.

Harry Lacy is busy writing sketches nowadays. He is at work on a new sketch for Mason Mitchell entitled Arizona Jim, a Rough Rider.

The Dewey Theatre at Camden, N. J., under the management of Dr. W. H. Long, has been very successful since the opening on Sept. 26, when hundreds were turned away.

Bertha Dallynryp was presented with a beautiful diamond ring by her husband, Manager Will H. Dallynryp, at Rochester, Minn., on Oct. 3.

Stuart, the Male Patti, writes *The Mirror* as follows: "I opened at the Orpheum, Frankfurt-on-the-Main, Germany, on Sept. 16, and met with great success. The Base, who is of great assistance to all American performers over here, inside of two days after my debut had booked me up to the end of the year. There were eight managers from different European cities in the room, eager to see my act. This Minx is the most welcome visitor who have here, and we look longingly for it every week. I have made many good friends here, and have been invited to dine by the American Vice-Consul."

Archie Hall, the Georgia Coon Shouter, has been extremely successful on the Keith Circuit. She will play a return date at Hyde and Behman's, Brooklyn 16.

The body of George H. Hayden, who has been a doorman at Keith's Union Square Theatre for several years, was found in the North River on Oct. 5. There were marks on the body which indicated that he may have been murdered. He was seventy-two years old, and had a kindly disposition which won him many friends.

"Deep, Down Deep" is being sung with great success by C. Edward Dickens, who is with Vogel and Deming's Minstrels.

Irene Franklin is meeting with great success in the West. She has played several return engagements, and is now on the Orpheum circuit.

Phil. Rado and Jessie Bertman were married in New York on September 6. They are playing in vaudeville in a sketch called The New Girl, written by Joseph Lebrandt.

Danny and Dolly Mann will close with Duffy's Jubilee on Oct. 12, and will play dates the rest of the season, presenting their sketch, Hank and Mandy.

Anna Willis played at Cook's Opera House, Rochester, N. Y., last week, and met with great success. She is at the Wonderland Theatre, Detroit, this week, with Shea's, Toronto, to follow.

Gertrude Haynes expects to bring her new act to New York for a run. In it she employs a chorus of twenty surprised choir boys and a new pipe organ.

Gerald Griffin was interviewed last week by a woman reporter of the Rochester "Post-Express." He chattered garrulously on almost every subject except politics. He is at the Grand Opera House, Syracuse, N. Y., this week.

The latest acquisition to vaudeville is the young American violinist, Sada, who several times last season was heard in New York city at the Metropolitan Opera House in connection with Emil Paur and his Metropolitan orchestra and with several of the more important musical organizations. Later in the season she made a tour with Sousa and his band. Sada was born in Toledo about sixteen years ago, and is one of the youngest artists now before the public. She studied for a year with the celebrated violinist and teacher, Ysaye, and returned to this country two years ago as his protege. She will make her debut in vaudeville at the Orpheum in San Francisco, on Oct. 22.

Ward Caulfield, of Campbell and Caulfield, of the Tammany Tiers, is receiving congratulations on the birth of a son. The little fellow made his debut on life's stage on Oct. 5.

Baby Welby and Bertha Welby have never failed to score a hit wherever they have played, and they have secured return dates at better figures than before. Plattering criticisms, much laughter and applause have always greeted A Little Brick, which will keep up its reputation during the present season. The supporting co. will be strong and the costumes elegant and in good taste.

George Neville is presenting his one-act comedy, A Cold Deal, at Miner's 125th Street Theatre this week.

Mildred Howard DeGrey withdrew from the Harry W. Simon Extravaganza co. at the close of the engagement in Harlem, last Saturday night. Annie Hart has also left the co.

The suit against George F. Jansen and others by William Hammerstein has been compromised and Mr. Jansen can now go ahead with the building of his theatre, which will adjoin Hammerstein's Victoria in the rear.

J. G. Odell has made a hit with "Love Comes A-Begging," one of M. Witmark and Sons' latest publications.

Memoria, a new mimic on the Freigold order, made his New York debut at the New York Theatre on Sunday evening last.

Walter Jones and Alexander Clark have been engaged for the stock burlesque co. at Koster and Bial's.

Mlle. Ani has just concluded her series of special fair and park engagements and is now preparing to plan her novel and sensational aerial act. The Frame of Life, with the New York stars, as a special feature for a season of twenty weeks.

Mlle. Florinell, the European sensational contortionist, is concluding four weeks at Koster and Bial's. The Keith and Orpheum circuits and Hyde and Behman's are to follow.

Cora Stuart and Alexander Kearney produced a Fair Equestrienne at Proctor's Twenty-third Street Theatre yesterday. The act has been popular by Miss Stuart over a thousand times in all the principal theatres in Great Britain, where it made a most favorable impression.

Josephine Sabel has returned from a very successful Western trip, and is in New York for a well-deserved rest. Miss Sabel meditated a starring tour on her own account before the end of the present season.

VAUDEVILLE PERFORMERS' DATES.

Ames and Hanson—Glen Falls, N. Y., 9-14.
Abaco Bros.—Pastor's, N. Y., 9-14.
Austin, Geo. H., and B. Brooklyn, 9-14.
Albert and Bartram—Blumenau, Munchen, Germany, 1-26.
ATCHISON, CHAS. T.—Memphis, 9-14, St. Louis, 10-22.
Athers, The—Keith's, Phila., 9-14.
Alden and Hill—Olympic, Chicago, 9-14.
ATCHISON-ELY, EDGAR—Oxford Music Hall, London, England—Indefinite.
Aimes—Orpheum, Omaha, 8-14.
Bogart and O'Brien—H. and B., Brooklyn, 9-14, G. O. H., Syracuse, 10-21.
Browne and Cooper—Keith's, Phila., 9-14.
Bonita, Mile—Proctor's, N. Y., 16-21, Palace, N. Y., 21-28.
Borkhardt, Lillian—Chicago, O. H., 8-14.
Baker, Pete—New Grand, Wash., 9-14.
Barry, Mr. and Mrs. Jimmie—Orpheum, Kansas City, 9-14.
Bart, G. H.—Orpheum, N. Y., 9-14.
Bicknell and Burns—Bijou, Richmond, Va., 9-14.
Burton, H. B.—Orpheum, Kansas City, 9-14.
Bush, Frank—Pastor's, N. Y., 9-14.
Bingham, Kittle—Pastor's, N. Y., 9-14.
Bryan and Norman—Palace, N. Y., 9-14.
Butler, Etta—Proctor's, N. Y., 9-14.
Caldwell and Allie—Cook O. H., Rochester, 16-21.
Burke, Glora—Fallon, N. Y., 9-14.
Burt, Laura—G. H., Phila., 9-14.
Brannon and Collins—G. H., Phila., 9-14.
Bryant, F. C.—H. and B., Brooklyn, 9-14.
Cardinale Troupe—Olympic, Chicago, 9-14.
Carle, Leo—Olympic, Chicago, 9-14.
Conway and Leland—New Grand Wash., 9-14.
Coxwell and Cawford—H. and B., Brooklyn, 9-14.
Cecilie Four—Gymnastic, Chicago, 9-14.
Cressey and Daynes—Novelty, Brooklyn, 9-14.
Ching Ling Foo—Keith's, N. Y., Aug. 14-Oct. 14.
Condit and Morey—Detroit, Mich., 9-14.
Clemens and McCloud—Grand Central, Montreal, Sept. 25-Oct. 28.
Cawthorne and Forrester—G. H., Phila., 9-14.



BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres.

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50 LAUGHS AND
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HARRY LACY'S

Latest Comedy Effort,

SAM TODD OF YALE

Keith's Bijou, Phila., this week.

Next week same Theatre with a new sketch.

Address personally.

HARRY LACY, per route.

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J. AUSTIN FYNNE, General Manager
PROCTOR'S LEELAND, ALBANY, N. Y.
REINING VAUDEVILLE.

PROCTOR'S THEATRE, 23d STREET,
GENERAL CONTINUOUS VAUDEVILLE.

High-class novelties all the time, noon to 11 p. m.

THE PALACE,
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CONTINUOUS VAUDEVILLE.

First-class attractions varied at all times.

Written for dates Consider silence a polite negative.

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GREAT BURLESQUE AND VAUDEVILLE.

Zereeth Trio

CROWNING FEATURE

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NEW IRISH VISITORS.

NILTON and DOLLY NOBLES

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A BLUE GRASS WIDOW.

WHY WALKER REFORMED.

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THE REIGNING QUEEN OF AERIAL DARING.

THE FRAME OF LIFE (Patented, Copyrighted)

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I SKETCHES for Vaudeville work.

Generally have one or two on hand.

L. M., Mason's office.

CAICEDO KING OF THE WIRE.

This week, Trenton, N. J.; Fair, Oct. 2, Brooklyn, N. Y.; Per address, 25 East 16th Street, N. Y.

PRETTY ELLEN DOWNEY by Verner. Professional copy FREE. Beautiful Waltz Song.

M. WOLSTENHOLME, 33 State Street, Chicago.

Caicedo—Novelty, Brooklyn, 9-14.

Courtney, Mand—Honolulu, N. Y., 9-14.

Clancy, Quintette—Shea's, Buffalo, 9-14.

Coakley and Husted—Cook O. H., Rochester, 9-14.

Crolius and St. Alva—Keith's, Prov., 9-14.

Cudlack—Shea's, Buffalo, 9-14.

Conroy and McDonald—Music Hall, Brooklyn, 9-14.

Cook and Clinton—Alhambra, Milwaukee, 9-14.

Conway and Staats—Pastor's, N. Y., 9-14.

Craig and Hill—Proctor's, N. Y., 9-14.

Cotton and Long—Novelty, Brooklyn, 9-14.

Cornille, Marguerite—G. H., Phila., 9-14.

Cushman, Holcombe and Curtis—H. and B., Brooklyn, 9-14.

Colley, Ada—K. and B., N. Y., 9-14.

Der Valta, Leo—Keith's, Prov., 9-14.

(Continued on page 9.)

VAUDEVILLE.

VAUDEVILLE.

DUFFY, SAWTELLE and DUFFY

Opened their season, Sept. 9, at Grand Opera House, Philadelphia. 16th, Grand Opera House, Washington. 25th, Bijou Theatre, Richmond. Oct. 2d, Van Curle Opera House, Schenectady, N. Y., where the act was featured and one of the big hits of every bill.

Oct. 9th, Proctor's 23d St. Theatre

Oct. 16th, Pleasure Palace.

Oct. 23d, Tony Pastor's Theatre.

Just a Few of the Many Paper Notices

THE MAN WITH SO MANY IMITATORS,

JOE WELCH

Chicago News.—Joe Welch should have a copyright on the title he uses, the Greatest of all Hebrew Characters.—AMY LESLIE.

N. Y. Journal.—Joe Welch is an excellent Hebrew impersonator who tells good stories.—JESUS WOOD.

Joe Welch was the hit of the bill at Proctor's Pleasure Palace.—N. Y. Sun.

ADDRESS ALL AGENTS.

BERT HOWARD AND LEONA BLAND

"THE RUBE AND THE KID."

Principal Parts with L. Lawrence Weber's Parisian Widows Co.

This week—Washington, D. C.

GERTRUDE MANSFIELD and CARYL WILBUR

"One of the best sketches ever seen at the Orpheum."—S. F. Music and Drama.

A feature over the Keith circuit.

THE CALLBOY'S COMMENTS.

Stock company managers have their troubles, of course, but I knew not of one kind of these until the redoubtable R. L. Giffen showed me the following letter that he received while running his stock in Denver:

GENTLEMEN.—I learn you have a theatrical training school at Manhattan Beach, Denver, and desiring to come and learn I write you this for full particulars. It has always been my desire to become an actress, although I have had but little training in home talent, but I am confident I can take even the most difficult parts and be successful. Now trusting you will take this into consideration and answer me as to my living while there—viz., do pupils furnish their own living or do you pay any wages while training? I am thirty-eight years of age, young for my years, very active and energetic. Was born in Paris, France.

And all this was signed by "Fronie La Wauk." Mr. Giffen had no idea that his company was a "training school," but he wants to submit Mlle. La Wauk's name for "Biff" Hall's album. It should qualify.

Then Mr. Giffen got another letter in Colorado from a female dramatist who displays, at least, the commendable trait of confidence. Said she:

DEAR SIR: I am writing an original Fairy opera, consisting of songs tunes, & scenes, also stories, which furnish material for scenery and acts. Subjects of stories: Golda and the Fairies; the golden ladder; another story much heavier, time 1,000 years ago, scene Denmark, heroine the Princess Etzema, the Hero, a count, a possibility of a most beautiful and novel production, especially taking for children as well as interesting for older minds. The work I mention is not ready for immediate use, if you consider the matter at all perhaps you would rather have the points & arrange them to suit yourself.

Henrik Ibsen or some one may care to improve upon these precious suggestions. Ideas are scarce nowadays, and playwrights may be much obliged for this "material for scenery and acts."

Manager George W. Bowers, of the Union Opera House, New Philadelphia, Ohio, sends this choice fragment:

DEAR SIR: I am very desirous of becoming an actress. I have considerable experience in amateur performances and all who have seen me perform pronounce me superior to any woman actress traveling. I think I am a natural soubrette as I am neither a blonde nor a brunette. If you can get me with some good company that plays Shakespeare's pieces I will reward you handsomely.

This seems to answer intelligently the burning question, "What is a soubrette?" asked in my last column. It appears that a soubrette is simply "neither a blonde nor a brunette." And yet I thought that I had seen some blonde ones.

Earle C. Way forwards a delectable specimen that came to C. N. Bertram when he toured with The Pulse of New York. It reads:

DEAR SIR: You may be rather startled at this message but excuse the conditions in which you receive it as I did not know in what other way for you to receive it, until a few weeks was with F— Comedy Company but owing to election were put off and did not have the desire to follow them up any more. Therefore forced through idleness to apply to you for a position. The tunes I do are contorchest, singing and Little dancing and can also appear in comic or anything of that sort can give reference from those who have seen me in the opera with the R— Athlete club. Will be in 5th row end seat towards third in middle lie in case you want to see me have me know before show is over. Will wear spangle collar and feather boa.

It would seem that a lady attired only thus might attract attention without such an elaborate map of row, seat and "ile."

H. Guy Woodward has favored me with this diverting example from Ashland, Wis.:

KIND SIR: I would like very much to travel with you. I can do many things such as dancing and singing I am 16 also got Black hair and Blue eyes and cut the split. However, I would not start out with one until I no ho I am going with. Now have you got a idea that I am all right. write.

The gentleman's caution and attainments are more admirable than his literary reach.

A. E. Brown turns in a clipping from a Northampton, Mass., paper telling about Francis Wilson's lecture last Summer before the Connecticut Valley Chautauquans. The paper referred to the speaker as "Francis Wilson, the distinguished tragedian." The writer must have had a premonition of Mr. Wilson's Cyrano.

One of the most shocking of the many terrible things we have to suffer in this enlightened period is the theatre programme joke. The comic paper is bad enough, the almanac order of humor is worse, and the funny books that they try to sell on the trains are still more so, but the theatre programme joke passeth understanding. Whenever they haven't advertisements sufficient to fill up the programmes they throw in a few selected observations of a brand of wit that is awful to contemplate. I should like to meet the man who writes or clips those programme jokes, just to see what he looks like. If they are original and he springs them at home it would seem that his wife has grounds for divorce and his children ample cause for deserting the ancestral halls. Permit me to quote a few especially scintillant witticisms that have recently hurt our eyes as we unsuspectingly kenned the local playbills. But please don't read them unless you are feeling real well and strong. I don't care to have it said that I have taken human life, and I should advise none but the hardy to peruse these gladsome gags. Nor shall I name the theatres in whose programmes they appeared, lest I be held for restraint of trade. If, then, ye be brave and fear naught, take my hand and enter with me the Chamber of Horrors:

Why is a kitchen chair as good as one in the drawing-room? Because both are sat in (satin).

Why are bells used to call people to church? Because they have an in-spire-ring influence.

Why is a man eating his evening meal like a sea monster? Because he is a man-at-sea (the manatee or sea-cow).

And yet they wonder that the men go out between the acts.

THE CALLBOY.

TAYLOR TO MANAGE PILAR-MORIN.

H. S. Taylor's Exchange has entered into a contract to manage Pilar-Morin for a term of years, starring her in plays of the class in which the late Annie Pixley was seen. Arrangements are now being made for M^r. Morin's appearance in a new comedy-drama at an early date.

ROLAND REED IN A NEW PLAY.

Roland Reed produced for the first time, at the Coates' Opera House, Kansas City, on Oct. 6, a new comedy, by Charles T. Vincent, entitled *The American Eagle*. The play was received favorably, though pronounced rather sketchy in construction. Mr. Reed's role is that of Colonel John Peter Clinton, editor of the Tombstone, Ariz., *American Eagle*, and a type of the unconventional, dryly humorous Westerner. The action takes place on Long Island, and the story has to do with the marriage of Clinton's daughter, with the son of William Drummond, a Wall Street banker and life-long friend of the editor. Drummond's cashier robs his employer, and contrives to fix the guilt of the crime upon young Drummond. Colonel Clinton believes in the young man, however, and eventually unmasks the villain, and brings about a happy ending. Isadore Rush plays a widow, who goes into violent mourning for a supposedly saintly husband, until she discovers that his saintliness was very much of a myth, when she changes her tactics and plunges into a flirtation with the editor.

AN OLD MANAGER TO RETIRE.

Samuel S. Sanford, the negro impersonator, who is said to be the oldest manager in active service, has determined to retire permanently from the theatre. A farewell benefit will be tendered him on Friday of this week at the Chestnut Street Opera House, Philadelphia.

CUES.

Merritt and Lozella will not appear with the Donovans in Dewey's Reception.

Mrs. Nina Freeth, who has been seriously ill at St. Luke's Hospital, is convalescent and is now at the home of her daughter.

Mrs. Ida Jeffries-Goodfriend has withdrawn from Richard Mansfield's company.

Yank Newell was taken seriously ill with pneumonia at the Harvey House, Niagara Falls, N. Y., last Wednesday, and his condition has been critical. At last reports, however, he was said to be improving.

Frank Wells, owing to illness, retired from the cast of *A Dairy Farm*, Oct. 9, and his role was given to Arthur Sanders, who will remain with the company through the season.

The Sorrows of Satan will begin its season at Fall River, Mass., on Oct. 14.

It is reported that Augustus Pitou will relinquish his lease on the Grand Opera House at the close of this season.

Edward Emery has filed a petition in bankruptcy. Liabilities, \$13,000. No assets.

Negotiations that were in progress to continue the run of *A Young Wife*, at the Fourteenth Street Theatre having failed, this play will finish its run of seven weeks originally booked on Saturday night. J. H. Wallack, whose *The Dairy Farm* succeeds *A Young Wife* at the Fourteenth Street Theatre, was offered a substantial cash consideration for his time, but refused to accept it. Next week, after a run of fifty-two performances, *A Young Wife* will move up to the Metropolis Theatre for a week, after which it will go on tour.

THE STOCK COMPANIES.

The offering of the Dearborn Theatre Stock company, Chicago, last week was *The Dancing Girl*. It was presented in a manner that reflected great credit upon Stage Director Samuel M. Forrest. Valerie Berger gave a capital performance of Drusilla Ives and Julia Stuart lent a sympathetic touch to her role. Mamie Ryan was a sweet Faith Ives. Nannette Francis was a pleasing Sister Beatrice. Excellent work was done by Benjamin Johnson as David Ives, Gardner Crane as the Duke of Guiseburg, and Edward Mackay as John Christison. This week The Ensign is presented, Ernest Hastings and Madge Carr Cooke making their first appearances with the company.

Valerie Berger's first appearance with the Dearborn Theatre Stock company, Chicago, was as Mrs. Eryllyn in *Lady Windermere's Fan*. Her reception was most gratifying. The audiences manifested their approval in no uncertain way, and the critics gave her emphatic praise, commenting upon the intelligence, vivacity and emotional force of her performance.

Shall We Forgive Her was presented by the Columbia Theatre Stock company, Newark, last week to the usual good business. H. Coulter Brinker played Oliver West and Una Abell his wife. Anna Layng had the disagreeable role of Joanna. Robert Nell was the villainous Neil Garth, and John Shaw John Stapleton, and Frank Richardson Rev. Paul Ellsworth. Joseph Totten, Virginia Jackson, Sedley Brown, and Amy Stone were among the others in the cast. All the roles were well played. The current bill is Under the City Lamps.

The Boyle Stock company at the Grand Opera House, Nashville, Tenn., has made a big hit and is playing to excellent business. William L. Roberts and Olive Martin, the leading people, have scored great successes, and the rest of the company are general favorites. Harry Jackson has charge of the stage direction and the result of his work is highly commended. Captain Swift, *Lady Windermere's Fan*, and All the Comorts of Home have been successfully presented this season. This week, Faust.

Jane Holly has been engaged for the Hopkins' Theatre Stock company, Chicago.

Alberta Gallatin has joined the Girard Avenue Theatre Stock company, Philadelphia, replacing Grace Atwell as leading woman.

Mollie Revel has been specially engaged for the production of *The Great Diamond Robbery* at Forepaugh's Theatre.

Reinke's New Opera House, Spring Valley, Ill.

Good open time, Nov., Dec., Jan. and Feb. One-night stand. Would like to hear from Minstrels and good Vaudeville Companies. Fifteen thousand dollars from. Everything else. J. J. KELLY, Manager. Good Sunday town between Chicago and Rock Island.

RARE CHANCE.

About \$500 invested secures interest and position with beautiful successful play, elegant scenery paper ready. Parties having ready cash to invest, apply directly.

"IMMEDIATE," care Minaor.

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FOR SALE OR ON ROYALTY. The Arkansas Traveler. New four act drama just completed. Will guarantee it a winner. Sympathetic audience. At Minaor office or address L. W. LEONARD, Kirkville, Mo.

WANTED.—Position in a box office, treasurer or No. 2 advance man on the road. Best of references. C. E. ROBBINS, 147 Main St., Worcester, Mass.

WANTED. Tall, muscular character actor, dialect property man (must sing), stage carpenter. Address CHAR. HOERLINS, No. 23 Broadway.

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Juvenile. Disengaged. Address Minaor.

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VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—This may possibly be the closing week of the Masonic Temple's season, as Manager Murdock's contract expires 14, but, as the house has been crowded at almost every performance this week, the probabilities are that he will keep the very popular resort open for another week or two. Papinta is retained a second week, and her new dances are proving especially popular. "The Girl with the Auburn Hair" is in her ninth week, yet she is as much of a favorite as ever, and probably would be were she kept on for many weeks more. The balance of the bill is made up of William Windom and his quartette; Joe O'Hare, Tom Mack, Le Roy and Clayton, the Three Marvilles, and Salsano.

At the Chicago Opera House Lillian Burkhardt heads the bill. The clever little woman is repeating the triumph that she scored at the other two Kohl-Castle houses, and has made her sketch, "Her Soldier Boy," one of the most popular that has been seen in Chicago for some time. The Brothers Bosini, Charles A. Gardner, Stewart Sisters, Field and Ward, Francis Loch, Barney Reynolds, May De Mar, Nellie Maguire, Claude Thuras, Ford and Lewis, the Orpheus Quartette, Mason and Francis, Edgar Paley, Dean and Franks, Kitty Hamilton, and Doyle and Granger complete the programme.

At the Haymarket Ezra Kendall as a headliner is proving his drawing powers. Waterbury Brothers and Tenny, Charles Vance, the Three Polo Brothers, Grapewin and Chance, the O'Brien Family, Nestor, Wren and Vancas, the Four Princes, Barnes and Davenport, and Kitty Rainforth make up the rest of a good bill.

The Olympic has an European novelty, the Carondeau Troupe of five dancers, at the head of its programme. Hilda Thomas is also a feature, and her imitations are as popular as ever. Others to be seen are Leo Carie John and Nellie McCarthy, Freeze Brothers, the Cecilian Four, Dick and Maude Garnella, the Roehmle Sisters, Hill and Edmunds, Bob Alden and Trap Hill, Foster and Williams, the Mitchells, Louise and Darrell, Sny Hudson, the Gilbert Sisters, and the Garden City Trio.

Colonel Hopkins' Stock co. puts on The White Squadron. His vaudeville bill contains the Three Quintains, A. O. Duncan, Wills and Doretta, and Annie Kenwick.

The High Rollers are retained a second week at Sam T. Jack's and are doing The Great Ruby, a burlesque. In the olio are George Yeoman, the Washburn Sisters, Kitte Raymond, and Crawford and Carlton.

At the Tropicadero the Bon Ton Burlesquers are holding forth. Two burlesques, The Bon Ton Reception and The Hawkseye Inn, are given, and in the olio Smith and Champion, Sadie Probst, Byron and Langdon, Wieland, and Barrett and Gallagher do turns.

ITEM: Word has been received of the death of Elizabeth Stewart, a Chicago girl, at Jacksonville, Ill., where she was killed as one of the attractions during the street fair in that town. The Mississippi Valley Medical Association, which has been holding a convention in town, attended in a body a performance at the Masonic Temple one evening last week.

M. A. TWYFORD.

BOSTON, MASS.—Hugh Stanton leads the programme at Keith's this week and appears in For Better, produced by Florence Modena. The other features are Melville and Stevenson, Mr. and Mrs. Edward Escombe, Edwin Latell, the Willett-Fine Parcours, Foy and Clark, Valmore, the Four O'Louras, Wills and Barron, Howard and Linden, the McDonough Trio, Whalen and Doyle, O'Connell and Mack, Halden, McCloud and Melville, and the biography.

The Little Magnets are at the Palace this week, introducing, at the smoking concerts, Keno, Welch and Melrose, Lucia Kooper, Fields and Willey, Arlington and Delmore, Ed Rogers, Cohen and Gardner, and Hattie Gilmore.

The Gay Masqueraders at the Lyceum this week introduce in their olio Carlos and Varletti, Swift and Huber, Marsh and Sawtelle, Riley and Hughes, Joe and Nellie Dare, Lillian Durham, and Margaret Kinross.

Inham's Octoors are at the Howard Atheneum this week, with Belle Davis, Walter Smart and George Williams, William Mozambique English, the Brittons, Hampton and Johnson, and Billy Miller. Nine Flower heads the house olio, which also includes Billy Payne, West and Williams, Alice Warren, Morgan and Landry, Vanola and Melburn, Lewis and Delmore, Donaldson Sisters, Griff Williams, Mr. and Mrs. John B. Wright, Al Lang, and Phillips and Phillips.

At Austin and Stone's this week the vaudeville programme includes Three Barcays, Lieutenant Brooks, Sisters Charming, Ada Carney, Clemons and McCloud, Waldo Whipple, Williams and Williams, Francis Aldworth, Murphy and Palmer, Bob Brannigan, Bryon and Blanch, Howard and Sterns, the Brothers Courtney, and Clara Kildare.

B. F. Keith has secured the rights to the new picture machine "Chromes" and will present it at his Boston House 16. The Girl with the Auburn Hair is another novelty that he has in store for his patrons.

M. J. Keating, the brilliant press representative at Keith's—the "man who never uses a carbon"—has been in New York enjoying the yacht races. He deserves his vacation, for he is one of the most tireless workers in Boston.

Edwin Milton Royle's recent magazine article on vaudeville theatres will make his coming engagement at Keith's an unusually interesting one.

JAY BENTON.

PHILADELPHIA, PA.—Business is constantly on the increase in our variety theatres. On Saturday evening every house devoted to this style of entertainment displayed the S. R. O. sign. The principal cause for improvement is that all the various combinations have strengthened their bills.

The Big Sensation Double Show, under the direction of Matt J. Flynn, is at the Tropicadero this week, with a co. of twenty white and twenty creole entertainers, giving a bright entertainment with the burlesque Queen of the Opium Palace. Parsons and Neison, Zittel, Sullivan and Keefer, Wheeler and Edwards, Jimi Lo Cox, Adams and Kelly, Williams, Russell and Williams, and an India princess called Youkakawa in a pleasing novelty make up the co. The entire bill meets with great applause and big business. Bookings to follow: Parisian Widows 16, Utopians 21, Sam Devere's co. 29.

The new Vanity Fair organization, under the direction of Gus Hill, attracted a monster house for their opening this week at the Lyceum. Two new burlesques, Paris 1900 and Robber Boy, present a chorus of pretty girls and the following well-known performers: Harris and Fields, Katie Rooney, Annie Little, Morrissey and Ruth, Williamson and Stone, and Bonnie Goodwin, American Burlesquers 16.

The Kensington Théâtre has an attractive card this week in Miss New York Jr., comprising a troupe of Japanese jugglers Cunningham and Smith, Wood Sisters, Brennan and Ryan, Adelaidie Marden, Craig and McDonald, and Mamie Remington. Coming: Morris' Twentieth Century Maids 16, Big Sensation 23.

The Arch Street Museum with continuous vaudeville presents Charles H. Duncan, Hamilton and Wiley, Cassidy Brothers, Harry Sefton, May Deagle, Purcell and Maynard, Dick Thomas, and Short and Edwards. Business large.

The Dewey Theatre in Camden, N. J., is doing a prosperous business, and Dr. W. H. Long, the manager, feels confident of making this a permanent and profitable house. Thus far he has presented good attractions and hopes to improve weekly. Mr. and Mrs. Sidney Drew are the headliners this week.

S. FERNBERGER.

WASHINGTON, D. C.—The spacious auditorium of the Grand Opera House during the past week was found too limited in space to accommodate the crowds. This was not altogether on account of the Dewey celebration, but to the up-to-date management of Burke and Chase. Last week's bill was a corker, and the bill now on is as good, which comprises Mr. and Mrs. Charles T. Ellis and co., Titmuss, John W. Ransome, Mr. and Mrs. Mark Murphy, Pete Baker, Conway and Leland, and the Gypsy Quartette. Next week: Hyde's Comedians, with Helene Mora. Korman's Lyceum presents the Imperial Burlesquers as the current week's attraction. Among the specialty people are Whitelaw and Stewart, Blanche Newcomb, Balla and Raymond, Phyllis Raffel, John E. Cain, Lawrence Crane, and Jones, Grant and Jones, Rentz-Santley co. 16.—At the Bijou Theatre are John C. Rice and Sally Cohen, Ed M. Favor and Edith Sinclair, Joe Dandy, and the Escamilles as topliners, with a new musical burlesque introducing the favorites—Annie Carter, Dot Davenport, Nina Collins, Lizzie Hall, Ethel Le Van, Sam Adams, Barry Thompson, Carl Anderson, Will

F. Thornton, Billy Weston, Sol Goldsmith, and Henry Hills.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Great praise is due the management for the unusually fine bill provided 2-7. A better sketch has not been seen than A Stolen Kiss, presented by Wright Huntington and co. There are excellent opportunities for clean comedy, which are cleverly grasped by Mr. Huntington, Foy and Clarke, Arctic Hall, and Charles R. Sweet made hits, and Couture Brothers, Harry C. Stanley and Doris Wilson, Edna Bassett Marshall and co., Dudley Prescott, John Le Clair, Crane Brothers, Howley and Leslie, and Ostrodo made up the bill. 9-14: Mr. and Mrs. Edwin Milton Royle, the Monroe Troupe, Press Eldridge, J. Morris, Leo Dervis, the Parrot, Joseph Newman, biography, Crollins and St. Alva, Lasselle, Peck and Kellar, James A. Dunn, and Winstanley and Sullivan. —Olympic (Spitz and Nathanson, managers): McIntyre and Heath's comedians entertained royalty here 2-7. Coster and Starr, Derenda and Breen, McWatters and Tyson, Young American Quintette, Three Navarros, De Veaux and De Veaux, Maude McIntyre, Bucknell, and McIntyre and Heath made up the bill. Business good. Dainty Duchess co. 9-14. —Westminster George H. Batchelder, manager: The Little Magnets opened week 2 to large audience. Arlington and Delmore, Ed Rogers, Clifford and Dixon, Lucia Cooper, Cohen and Gardner, Ida Mantell, and Keno, Welch and Melrose, who made the hits of the bill. Knickerbockers 9-14. —ITEM: The seventy-ninth annual State Fair will be held at Narragansett Park 9-13, and a feature of the big exhibition will be continuous vaudeville, as usual. —Press Agent H. L. Dillenback, of Keith's, was in New York for the Dewey naval parades and returned Friday night to enable Resident Manager Charles Lovenberg to join his family there for Saturday and Sunday. —Mildred Irving had a column in the News 4 regarding the Oriental beauty of Adele Francis, who supports Wright Huntington in A Stolen Kiss.

HOWARD C. RIPLEY.

ALBANY, N. Y.—Leland (F. F. Proctor, manager): P. F. Nash, resident manager: Week 2-7: Mr. and Mrs. Edward Escombe and Miss Lee appeared in Sydney Wilmer's skit, The Foolish Mr. Wise, which is quite funny. Others are Bartoline, John Healy, Dunbar and Little, Flatow and Dunn, Frank and Don, Walton's monkeys, and Erna's dogs, which are the hits of the bill. Patrice heads the co. opening 9. —Gaiety (Agnes Barry, manager): Robie's Knickerbockers 9-14 did a good business. Co. includes all the favorites of last season and several new features. Closed 2-4. Gay Morning Glories 5-7. Rose Hill co. 9-11. —Theatre Comique (Thomas Barry, manager): This new place opened 2 with Bryant and Watson's Burlesquers. The house was crowded to its capacity. The co. includes Watson and Dupre, Mildred Murray, Mitchell and Berwick, Sheehan and Kennedy, Monroe Sisters, Reynolds and Page, and Diamond and Pearl. The singing by the latter is the feature of the performance. During the evening Manager Barry was reminded that he had numerous friends in Albany, as he was presented with a fine gold watch and bow. After the performance he entertained the newspaper men, Australian Beauties 9-14. —CHARLES N. PHILIPS.

BUFFALO, N. Y.—Hurtig and Seaman's packed Shea's 2-7, and an excellent entertainment was provided by Three Westons, World's Trio, Morton and Richmond, Lizzie Evans, the Brownings, George E. Beban, Bison City Quartette, Johnson, Davenport and Lorella, and Bennett and Cook. Bill for 9-14 includes Camille D'Arville, Lillian Western, the Van, Adele Purvis Ouri, Foreman and West, Watson, Hutchings and Edwards and Mone, Cadmus. —Fred Rider's Night Owl occupied the Court Street 2-7, and did a fair business with a fair bill. The usual burlesques opened and closed. In the olio were J. Gaffney Brown, Le Vine and Alma, Sam Collins and Minnie Cline, Larry Leroy, Halliday and Ward, Karina, and Fonti-Boni Brothers, Bryant and Watson's American Beauties 9-14. —The Wonderland did a big business 2-7 with Beano as the headliner. —ITEM: John A. Mason, of Mason and Forbes, has appealed to the Supreme Court from a decision of the Municipal Court dismissing his complaint in an action against M. Shea. Mason claims that Manager Shea broke his contract by unjustly canceling the team, while the defense is that the work of the team justified the dismissal. —REINOLD WOLZ.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, lessor and manager): A splendid bill 2-7 was headed by John Kornell, Stanton and Modena presented for Reform, a genuinely humorous comedietta. Cushman, Holcomb and Curtis played a new act called The New Teacher, from the pen of Herbert Holcomb. It was a merry hit. The singing is worthy of special mention. Others on the bill were Vernon, Blanche Ring, Odetta and Bolvara, Barr and Evans, and the vitagraph. Week 9-14 Charles M. Seay will be featured in his own comedietta, Dollars and Dogs. Others are Brown, Harrison and Brown, Bockhart and Adler, the vitagraph, Adler Twin Sisters, Barrett and Learned, Eva Mudge, Ryan and Richfield, Marshalls Five, and Smedley Childrey. —ITEM: Among the attractions coming are Lillian Burkhart, Press Eldridge, Trovallo, Lillie Weston, Azedo, Cressey and Dayne, Reed Sirda, Willott and Thorne co., Cosmopolitan Trio, and Kennedy and Quatrelli. —JANE MARLIN.

SAN FRANCISCO, CAL.—Jennie Yamans made things lively at the Orpheum week Sept. 24-30. Seymour and Dupre were well received. Frank Cushing proved to be an excellent minstrel, with a good voice. Hallen and Fuller were clever in a new sketch, The Wrong Pair. Stinson and Morton were funny as ever. Week 1-7: The Hawaiian Queens, Felt Morris and co. (return visit), and Forest and Seymire, and the vitagraph. Week 9-14 Charles M. Seay will be featured in his own comedietta, Dollars and Dogs. Others are Brown, Harrison and Brown, Bockhart and Adler, the vitagraph, Adler Twin Sisters, Barrett and Learned, Eva Mudge, Ryan and Richfield, Marshalls Five, and Smedley Childrey. —ITEM: Among the attractions coming are Lillian Burkhart, Press Eldridge, Trovallo, Lillie Weston, Azedo, Cressey and Dayne, Reed Sirda, Willott and Thorne co., Cosmopolitan Trio, and Kennedy and Quatrelli.

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THE GOVERNOR OF KENTUCKY—Miss Lawrence, charming as ever, was a sweet and gracious Jewel
Eckrook. One thing noted by many in the audience, by some as a revelation, was her striking Egyptian profile,
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Want good, strong company, for opening week—three or six nights. Population 2,500; 37 miles East of Chicago on B. & O.

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